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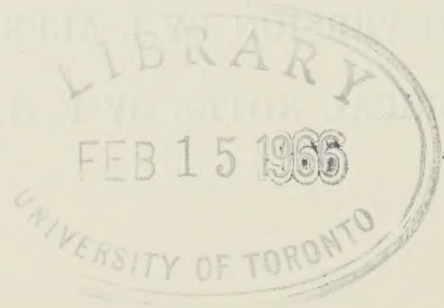
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HISTORICAL NOTES

ON

MENDELSSOHN'S HYMN OF PRAISE.

BY F. G. EDWARDS.

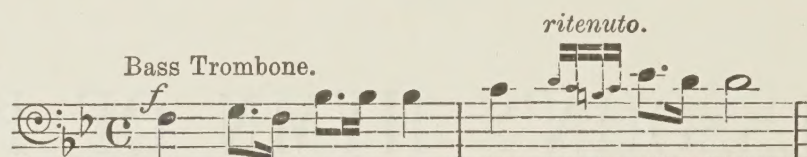
IN the year 1840, the 400th anniversary of the invention of printing, with which the name of Gutenberg is closely and worthily associated, was to be celebrated in Germany. Leipzig, as the centre of the German book-trade, would naturally be specially interested in such an event, and would take a leading part in the national rejoicings. Music, which had long been one of the chief glories of the old city, would, of course, be invoked to lend her aid. What more fitting, therefore, than that Mendelssohn, the beloved of the Leipzigers, should be asked to crown the Festival by contributing a composition which should be in glad accord with the 'Nun danket alle Gott' of the good citizens of Leipzig?

At the express wish of the town council, a committee, with Dr. Raymond Härtel as chairman, entered into communication with Mendelssohn on the subject, and the result was two compositions by him—the Festgesang and the Lobgesang (Hymn of Praise). The former work, performed on June 24th, 1840, at the unveiling of a statue erected to Gutenberg in the market-place of Leipzig, was sung in the open air on that occasion. No. 3 of the Festgesang is even better known in England than the Hymn of Praise by reason of its happy association with Charles Wesley's celebrated Christmas hymn 'Hark! the herald angels sing.' Mendelssohn little thought when he wrote that joyous strain that it would be sung in nearly every church and chapel in the country which was almost as dear to him as his own.

The plan of the Hymn of Praise was doubtless suggested to Mendelssohn's mind by that of Beethoven's Choral Symphony, a work which he held in great regard. There is, however, considerable difference between the Choral Symphony and the Hymn of Praise. In the former the *instrumental* section is nobly pre-eminent: in the latter the *choral* portion predominates. It is highly probable that Mendelssohn may have previously sketched, or even partly composed, his Hymn of Praise *symphony* as a separate work without any thought of the Gutenberg Festival, or even of adding a choral section. In two of his published letters (July 30th, 1838, and June 18th, 1839) he speaks of a symphony at which he is working; and in an unpublished letter addressed to his friend Carl Klingemann (May 19th, 1838) he says: 'During the summer I want to write a symphony, to which I look forward greatly'; and, writing to Ferdinand Hiller two months later, he says 'I have a symphony in my head which will soon be launched, in B flat.' Whether this symphony became part of the Hymn of Praise, there is no direct evidence to prove, though Schumann hints that the symphonic portion had been composed earlier than the vocal section, and independently of it. In the absence of any known correspondence with his clerical friends (as in the case of St. Paul and Elijah) on the subject of the libretto of the Hymn of Praise, it may be assumed

that Mendelssohn himself selected the words from the Bible. There are scarcely any published references to the composition of the work. Schumann, who frequently met Mendelssohn at that time, wrote to Krüger on May 15th, 1840: 'Just now he [Mendelssohn] is composing something from the Psalms, a sort of symphony with choruses, for the Gutenberg Festival.'

A good story is told in connection with the first band rehearsal of the Hymn of Praise. Mendelssohn had shortly before met Queiser, his bass trombone player, and said to him: 'Queiser, just look up your part before rehearsal, as you will find I have given you plenty to do. Be sure you do me justice in the opening phrase.' 'Certainly, Mr. Conductor,' was the ready reply. But Mendelssohn must have been astonished, not to say highly amused, when, as the result of Queiser's study of the trombone part, he tromboned 'the opening phrase' in the following flourishy form:—



The effect of such a pompous passage played on the bass trombone can better be imagined than described.

The familiar duet, 'I waited for the Lord,' was originally composed by Mendelssohn for two *tenor* voices. Frau von Holstein, a lady who took part in the first performance, says, in a letter written in 1895 to Mendelssohn's elder daughter:—

I can answer for it that the duet ('I waited for the Lord') was originally planned and written by Mendelssohn for *men's* voices. I remember, as if it were but yesterday, how Schleinitz told me, between the rehearsals and performance, that Mendelssohn had found it to be impracticable. He thought it to be not worth while engaging a tenor [? a second tenor] on purpose, as sopranos could always and everywhere be easily found. My sister and I therefore had the great pleasure of being allowed to sing it, and probably my vivid recollection of the fact is due to this.

The first performance of the Hymn of Praise took place at the historic church of St. Thomas, Leipzig, at four o'clock in the afternoon of Thursday, June 25th, 1840, under Mendelssohn's own direction. The programme began with Weber's Jubilee Overture, followed by Handel's Dettingen Te Deum, to which succeeded Mendelssohn's Hymn of Praise, specially composed for the Festival. No definite information is available as to the names of the soloists on the occasion. It seems that Frau Frege was to have sung the principal soprano part, but for some reason or other she did not do so. The statement (Grove's 'Dictionary of Music and Musicians' iii., 199a) that Madame Rudersdorf was the principal soprano needs confirmation.

No better account of this first performance could be given than that contributed by Schumann to his *Neue Zeitschrift für Musik*. Here it is in a translated version:—

Yesterday afternoon the real musical celebration took place in the Thomaskirche, on the spot where Sebastian Bach had so often practised his noble art, and where now his best and most devoted disciple conducted, with marvellous power, the great body of performers. The performance was very brilliant, and the church was crowded. Choir and orchestra numbered about 500. The works performed were Weber's Jubilee Overture—in which 'God save the King,' at the end, was accompanied by the organ—Handel's Dettingen Te Deum, and the Hymn of Praise by Mendelssohn. There is no need to speak of the two familiar works, but a few words on the latest work of the Master, which he specially wrote for this Festival, may be welcome to his admirers. Mendelssohn, who is always so correct in naming his works, has called it Hymn of Praise. But the hymn itself is preceded by three orchestral symphonic movements, so that its form may be compared to that of Beethoven's Ninth Symphony, with the remarkable difference that the three orchestral movements follow each other without pause. The form could not have been more felicitously chosen for the purpose, though we doubt whether Mendelssohn originally intended these three movements for their present place, and are nearly sure that they had been written before and were parts of a real symphony; whereas the Hymn of Praise (the choral portion) seems to us quite new, and written for this celebration. Whether this is the case or not the effect was immense. The composition produced, by its internal and external working up, a most enthusiastic and thrilling effect. The orchestra seemed exalted to its highest summit when the human voices took up the strain, and the organ was not wanting in adding to the general effect.

If we are right in supposing that the symphonic portion was composed independently of the Hymn of Praise, we should prefer to see them published separately, to the advantage of both sections of the work. . . . The Hymn of Praise, in my opinion, is one of Mendelssohn's freshest and most charming creations. What great works this will lead to, everyone who has followed the course of his labours can say for himself.

We cannot go into details, but we must mention a duet, 'I waited for the Lord,' interrupted by a chorus, at the conclusion of which a whisper rustled through the entire congregation, which in a church means more than loud applause in a concert hall. It was like a glance into a heaven filled with the Madonna eyes of Raphael. And thus the celebration of the discovery of intellectual light, brought to light a new work for which we should all express our gratitude to its creator. May we all, like the composer, who has so nobly set the words to music, 'cast off the works of darkness, and put on the armour of light.'

Any comment on Schumann's eloquent notice of the first performance of his friend's work would be superfluous; but we may draw attention to the fact how strongly he was of opinion that the symphony was an earlier and independent work, grafted, as it were, on to the choral portion of the complete cantata; also that the Hymn of Praise was first given in a church, the true home of the oratorio and kindred works.

Shortly after this initial performance Mendelssohn wrote the following letter, dated 'Leipzig, July 21, 1840,' to his friend Klingemann, in London:—

I am bringing a lot of manuscript things to you, which I must play over to you on the familiar grand piano. The composition for the Festival here was no oratorio, but, as I named it in German, 'a symphony for chorus and orchestra,' and is called Lobgesang. Firstly, three symphonic movements, to which are attached twelve choral and solo numbers; the text from the Psalms, and really the whole of it, vocal and instrumental, is founded on the words 'Let everything that hath breath praise the Lord.' Indeed, you will understand that first the instruments praise in their way, and then the chorus and solo voices. I am having it translated by an Englishman here, and will naturally submit it to you for revision; it is to be given on the second morning at Birmingham as a conclusion to the concert, and takes something over one and a quarter hours to play. The title Symphony must be omitted in English; but how is 'allgemeine Lobgesang' best expressed? 'Hymn,' certainly not. Can anyone say 'the Song of Praise'?

The Hymn of Praise soon obtained a hearing in England, and to Birmingham, as in the case of Elijah, is the honour due of its first performance in this country. Mendelssohn had appeared as conductor (of his St. Paul) at the Birmingham Musical Festival of 1837. The manager of those famous Midland music-makings at that time was the energetic Mr. Joseph Moore, who did so much to raise them to their high estate in the realm of music. Notwithstanding a very ominous resolution of the 1840 Committee, 'That the expenses under the head Mendelssohn, Neukomm, Munden, and Regondi may be reduced,' negotiations were opened up with Mendelssohn for the composition of a work specially for this Festival (1840). Mr. Moore seems to have written more than once to the composer on the subject, judging from the following reply to the Festival manager's letters:—

[Written in English.]

MY DEAR SIR,

Leipzig, July 21, 1840.

I delayed the answer to your letters so long because my health, as well as that of my wife, was not in a very good state, which made me feel uncertain whether I could stand the fatigues of such a great Festival as yours, and such a hasty journey home as I had three years ago (for again I must be in Leipzig at the beginning of October, when our concert season opens). My physician would not even allow me to go some weeks ago, and wanted to send me to some of our baths; but now I am so much improved that he has changed his mind, and given his sanction to my journey, and I shall therefore come and have the pleasure of assisting at your Festival. The period of my arrival I cannot yet fix upon; it depends on my wife's health, which is not yet quite settled. If she can go with me, I shall come to England in the middle of next month; if I must go alone, I shall leave Leipzig not before September, and spend only a week before the Festival in London. I am afraid this last will be the case, although I should lose the greatest part of the pleasure I anticipated if I must come alone. Pray, my dear Sir, accept our best thanks for your kind and hospitable offers; I wish and hope still we might be able to accept them; but, if not, you know our thanks and gratitude are the same, as your kindness is the same.

The composition which we performed here at the Festival, and which you want to have for the second day, is not, as you call it, a little oratorio, its plan being not dramatic but merely lyrical. It is called in German 'The Song of Praise,' and consists of an instrumental symphony of three movements, which leads to a great chorus to which 12 other vocal pieces, solos, and choruses succeed. Its time of duration is an hour and a quarter. I hope it will do for the second morning, but it must not begin the concert. I beg you will let it either conclude the first part, or (and this I would prefer by far) make it alone the last part of the performance. I do not know whether 'The Song of Praise' is good English, and a good title, and whether a better translation of our 'Lobgesang' might not be found; of this I will soon write you more. I have found here an Englishman who translates the words for me. I preferred this, because I can always tell which parts I am able to alter, and which not; and if the task is done, I shall send it to my friends in England to look over and alter it as they like. I write to-day to Novello, who can have the parts as soon as I get his answer; at all events, I have plenty of parts, which I can bring with me, our Leipzig orchestra having been a very great one. So much for the second morning. On the fourth you mention another piece of mine. I should like it to be either the '42nd Psalm,' which is published in England, or the '114th Psalm,' which is still MS., for a double chorus. The last is very short,

only fifteen minutes' duration, the former the double of it; choose which you like best.* On the first morning I will perform something of Sebastian Bach's on the organ; on the fourth something of my composition. I am not sure whether I shall complete my concerto in time for your Festival†; I hope so, but if not I will perform something else on the pianoforte; if you wish it, I will also bring over my new overture, with all the parts.‡ If I make a stay in London before your Festival, I have an idea of giving a concert for the benefit of some charity there. I hope the Committee will not oppose such an undertaking on the ground of my first appearance being looked for at the Birmingham Festival: should such a feeling exist, I beg you will let me know immediately. Pray do not forget to answer this point. Tell me also who your principal singers and performers are, and who conducts the Festival. Which soprano is to sing the solo part in my 'Lobgesang' the second morning? I must have a very good one, if possible. And pray keep to the idea of having a rehearsal of it in London before the general rehearsal at Birmingham; else it would be impossible for the best band or chorus to do it with spirit and energy. Once more, my own and my wife's best thanks for all your kindness, and believe me to remain

Very truly yours,

FELIX MENDELSSOHN-BARTHOLDY.

The foregoing letter, written on July 21st, may not have reached Mr. Moore by the 29th, as on that day the Committee met and expressed their anxiety in no measured terms. Here is the gist of their Resolution, supplied to me by Mr. Moore's successor, the late Mr. J. Oliver Mason:—

Mr. Mendelssohn having agreed to compose a great oratorio for the Festival, and the music not being ready for rehearsal, Mr. Alfred Novello is requested to go to Leipzig, and in the event of the work not being ready, to inform Mr. Mendelssohn that the Committee consider the arrangements for his visit to England as at an end.

The Committee could not have chosen a better messenger as the bearer of their emphatic 'minute' than Mr. Joseph Alfred Novello, who had an eye to publishing the new work in England. Accordingly, Mr. Novello started off post haste to Leipzig, and considering the difficulties of travel in those days, he could not have lost much time on his journey, as he arrived there on August 6th, a week after the Birmingham Committee had 'Resolved.' He found Mendelssohn at the congenial task of giving that memorable Organ recital (as we should now term it) in St. Thomas's Church, in aid of the monument to Bach, a performance for which, he says, 'I practised so hard for eight days previously, that I could really scarcely stand upright, and walked nothing but pedal passages in the street.' Mr. Novello finally settled the English text with Mendelssohn, and in three days started back to London, bringing the score with him. The Birmingham Committee, at their meeting on September 1st, only three weeks before the performance, had reported to them the receipt of 'half the choral part of the Hymn of Praise'; and a letter was read from Mendelssohn's brother-in-law saying that 'the Doctor had been very ill, but was getting better.'

Mendelssohn's illness doubtless prevented him from arriving in England in time for the London rehearsals, held at the Hanover Square Rooms. In the composer's absence Moscheles superintended the preparation of the cantata.

The first performance in England of the Hymn of Praise took place in the Birmingham Town Hall on Wednesday morning, September 23rd, 1840, under the composer's direction. The soloists were Madame Caradori Allan (who was also the principal soprano at the first performance of *Elijah*), Mrs. Knyvett (wife of the conductor-in-chief of the Festival), and John Braham, then 66 years of age. James Turle, then organist of Westminster Abbey, was at the organ. The alto part in the choruses was sung by men—counter-tenors; the time for lady alto singers in English choral music had not yet arrived. A rehearsal which lasted from 'morning to midnight,' was not a very desirable preparation, from a physical point of view, for a Festival which was to commence on the following day.

In the original word-book, a copy of which is before me, the work is designated—

Lobgesang; a Hymn of Praise composed by Dr. Felix Mendelssohn-Bartholdy.

The words are slightly different from those that are now sung. The tenor air 'He counteth all your sorrows,' and the 'Watchman' recitative are absent, and so is the soprano phrase

* The 114th Psalm ('When Israel out of Egypt came'), called 'Grand Double Chorus,' was sung at this Festival.

† I cannot trace this concerto. In the word-book of the second evening there appears: 'In the interval between the operas, a new grand concerto on the pianoforte by Dr. Felix Mendelssohn, composed by him expressly for this Festival.' But Mendelssohn played his G minor Concerto *in the theatre*, between the operas *La Gazza Ladra* and *La Prova d'un opera seria*.

‡ Probably the *Ruy Blas* Overture, but it was not played: the *Midsummer Night's Dream* Overture, perhaps by reason of its being a more familiar work, was performed.

'The night is departing'; all these three important features were subsequently added. The last line of the chorale is given as 'Praise Him with joyful song.' Instead of the duet for soprano and tenor (the present No. 9) there was an aria for Mr. Braham, beginning with the words 'Then will I sing with joyful song ever thy praise, thou God of truth.'

Moscheles, who was present at the Festival, records in his diary: 'One of the Chorales of this glorious work (Lobgesang) told so powerfully that the whole audience rose involuntarily from their seats, a custom usually confined in England to the performance of the Hallelujah Chorus.' Mendelssohn was not satisfied with the result of the initial performance of his Hymn of Praise, a work which he says 'lies very near to my heart.' In reference to a proposed performance in Leipzig, he wrote: 'I am determined, however, that it shall not be produced in the imperfect form in which, owing to my illness, it was given at Birmingham.'

The *third* performance of the work—then still in MS.—took place at Leipzig, for the delectation of the King of Saxony, in October, 1840, for an account of which Mendelssohn's letter to his mother, dated the 27th of that month, may be consulted. Sir George Grove says:

These three hearings had shown this most fastidious and conscientious of musicians some of the weak points in his work, and he immediately set to work after his usual fashion to correct and improve. The alterations were considerable and of great interest. Not only were the instrumental movements 'much improved' (his own phrase), but the notation in both the opening *allegro* and the first chorus was changed from two minims in a bar to four crotchets. The same change was made in No. 10, the chorus 'O give thanks,' which was also otherwise materially modified. Three new vocal pieces were added, the tenor air, 'He counteth all your sorrows,' the duet for soprano and tenor, 'My song shall be alway thy mercy' (substituted for a tenor air), and lastly, what is now one of the chief points of the whole work, the scene of the 'Watchman' (No. 6). . . . This most affecting and dramatic scene . . . with its reiterated passionate inquiries, the pause, and the triumphant answer of the soprano (a passage which has probably moved more hearers and more powerfully than any scene in any similar music, and which fits so perfectly into its place in the cantata), proves to have been an afterthought, like the wonderful passage, 'all the inhabitants of Canaan,' in Handel's chorus, 'The people shall hear'; like the songs which now divide the cantos in Tennyson's 'Princess,' but are not to be found in the first two editions of the poem; in short, like many another admirable and now indispensable point in works of all the arts.

Sir George Grove adds that the 'Watchman' scene was suggested to Mendelssohn during a sleepless night when the words, 'Will the night soon pass?' incessantly recurred to his mind. The next morning he told his friend Schleinitz that he had got a new idea for the Lobgesang. To Klingemann, Mendelssohn wrote: 'As an introduction to the chorus, "The night is departing," I have found words in the Bible more beautiful than can be imagined, and suiting the music as if they had been made for it.' Writing subsequently to the same friend, the composer (in an unpublished letter) says: 'Please help me to a good translation of the Recitative, No. 6. That is the most important number in the whole work, and may be ruined by a bad representation. My attempt at a translation is quite useless. But not a note, nor must the sense of the words be altered; and where is there a word in English for "Hüter"? "Watchman" is in the Bible; but wouldn't that be almost ludicrous in the pathetic outcry? It really sounds like a night-watchman! Help, seek, find!'

The first performance of the Hymn of Praise in its revised and published form took place at Leipzig on December 3rd, 1840, at a concert given for 'the benefit of old and invalided musicians.' Mendelssohn thus describes it: 'The recent musicians' concert was our best. In the second part came my "Lobgesang," which, principally through one of the new pieces [? the "Watchman" scene], made a greater impression than any of my new things as yet. The people sang and played tremendously, and I cannot deny to you that it was one of my most pleasant evenings. They decorated my desk with garlands, set up a long fanfare before, and a longer one after. Then at eleven o'clock at night there arrived sixty men, who sang part-songs under our windows; and what almost gave me most joy was that my new piece, of which I wrote to you before, had taken so well.'

The first performance in *England* of the altered and improved work was given at the Gloucester Musical Festival of 1841, and not by the Sacred Harmonic Society in 1843, as has been frequently stated. In the Gloucester programme it was designated a 'New Sacred Oratorio.'

The Hymn of Praise was published in 1841. The name *Symphonie-Cantate* is due to Klingemann. The original German title reads:—

LOBGESANG,

Eine Symphonie-Cantate, nach Worten der heiligen Schrift componirt von
FELIX MENDELSSOHN-BARTHOLDY.

In England the work was published, in 1841, by Mr. J. Alfred Novello, then at 69, Dean Street, Soho, with the title:—

A HYMN OF PRAISE (LOBGESANG),
Symphonia Cantata, No. 1. By
FELIX MENDELSSOHN-BARTHOLDY.

The cheapest price of the English edition was *one guinea!* The original German edition bears on the title-page the following motto from Martin Luther, chosen, of course, by Mendelssohn himself:—

Sondern ich wöllt alle künste sonderlich die Musica gern sehen im dienst, des der sie geben und geschaffen hat.—Dr. M. Luther.

(‘I would gladly see all the arts, especially Music, serving Him who has given them, and made them what they be.’)

This motto, which is an integral part of the title-page, has not hitherto been printed in the English editions.

The organ part in the Hymn of Praise is generally accepted as a model of its kind. It may interest English organists to know that this, like the ‘Watchman’ scene, was also an afterthought. The late Sir George Macfarren, in his interesting analysis written for the Sacred Harmonic Society (1857), says: ‘The important addition of the organ part, of which the original had no indication, written (as is not the usual custom) at full, is made in the printed score.’

A HYMN OF PRAISE.

(LOBGESANG.)

No. 1.—SYMPHONY.

*Maestoso con Moto—Allegro—Allegretto
agitato—Adagio religioso.*

No. 2.—CHORUS.

All men, all things, all that has life and breath, sing to the Lord. Hallelujah.

Praise the Lord with lute and harp, in joyful song extol Him, and let all flesh magnify His might and His glory.

No. 2½.—SOLO (SOPRANO) AND SEMI-CHORUS.

Praise thou the Lord, O my spirit, and my inmost soul praise His great loving-kindness.

Praise thou the Lord, O my spirit, and forget thou not all His benefits.

No. 3.—RECITATIVE.—(TENOR.)

Sing ye praise, all ye redeemed of the Lord, redeemed from the hand of the foe, from your distresses, from deep affliction; who sat in the shadow of death and darkness. All ye that cry in trouble unto the Lord, sing ye praise! give ye thanks, proclaim aloud His goodness.

AIR.—(TENOR.)

He counteth all your sorrows in the time of need. He comforts the bereaved with His regard. Sing ye praise, give ye thanks, proclaim aloud His goodness.

No. 4.—CHORUS.

All ye that cried unto the Lord in distress and deep affliction. He counteth all your sorrows in the time of need.

No. 5.—DUET (SOPRANI) AND CHORUS.

I waited for the Lord, He inlined unto me, He heard my complaint; O blessed are they that hope and trust in the Lord.

No. 6.—AIR.—(TENOR.)

The sorrows of death had closed all around me, and hell's dark terrors had got hold upon me, with trouble and deep heaviness; but said the Lord, "Come, arise from the dead, and awake thou that sleepest, I bring thee salvation."

RECITATIVE.—(TENOR.)

We call through the darkness, "Watchman, will the night soon pass?" The watchman only said, "Though the morning will come, the night will come also." Ask ye, enquire ye, ask if ye will, enquire ye, return again, ask, "Watchman, will the night soon pass?"

No. 7.—SOLO (SOPRANO) AND CHORUS.

The night is departing, the day is approaching. Therefore let us cast off the works of darkness, and let us gird on the armour of light. The day is approaching, the night is departing.

*No. 8.—CHORAL.

Let all men praise the Lord,
In worship lowly bending ;
On His most Holy Word,
Redeem'd from woe, depending.
He gracious is and just,
From childhood us doth lead ;
On Him we place our trust
And hope, in time of need.

Glory and praise to God,
The Father, Son, be given,
And to the Holy Ghost,
On high enthron'd in Heaven.
Praise to the Three-One God ;
With pow'rful arm and strong,
He changeth night to day ;
Praise Him with grateful song.

No. 9.—DUET.—(SOPRANO AND TENOR.)

My song shall alway be Thy mercy, singing
Thy praise, Thou only God, my tongue ever
speaks the goodness Thou hast done unto me.

I wander in night and foulest darkness, and
mine enemies stand threatening around ; yet
called I upon the Name of the Lord, and He
redeemed me with watchful goodness.

No. 10.—CHORUS.

Ye nations, offer to the Lord glory and might.
Ye monarchs, offer to the Lord glory and might.
Thou heaven, offer to the Lord glory and might.
The whole earth, offer to the Lord glory and
might.
O give thanks to the Lord, praise Him, all ye
people, and ever praise His Holy Name.
Sing ye the Lord, and ever praise His Holy Name.
All that has life and breath, sing to the Lord.

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SINFONIA.

No. 1.

Moderato con moto. ♩ = 96.

f *Ped.* *sf* *f* *Ped.*

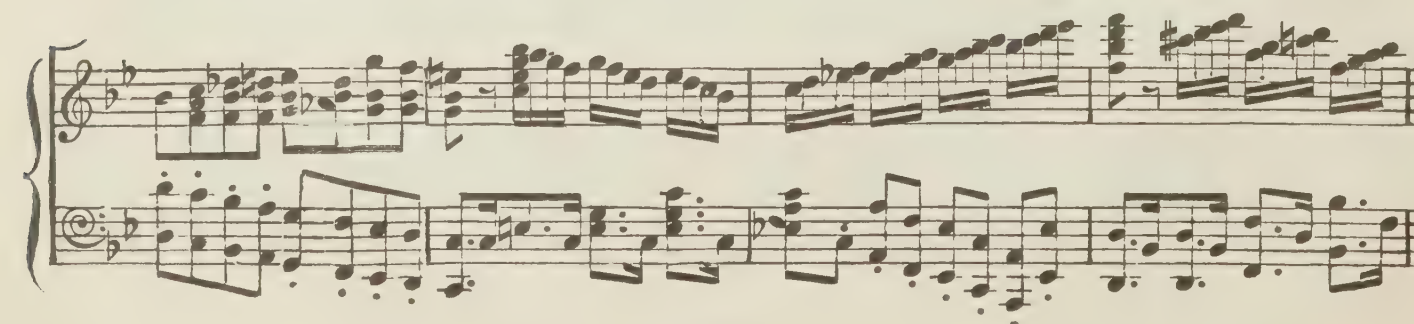
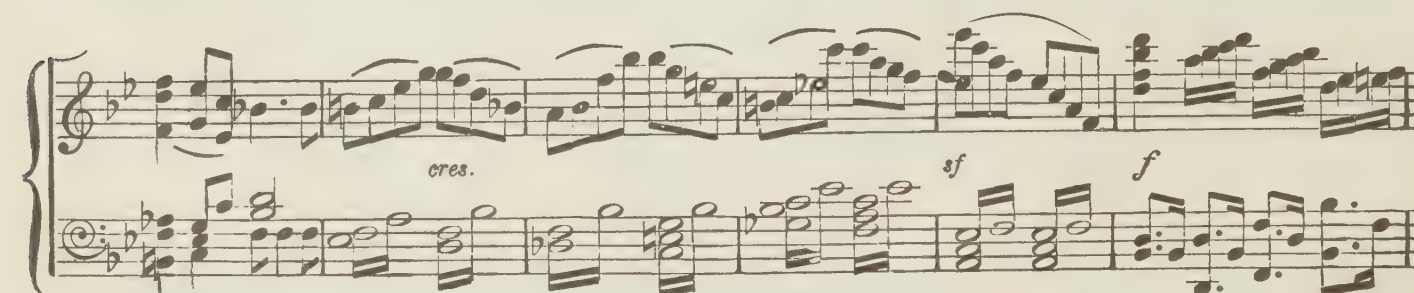
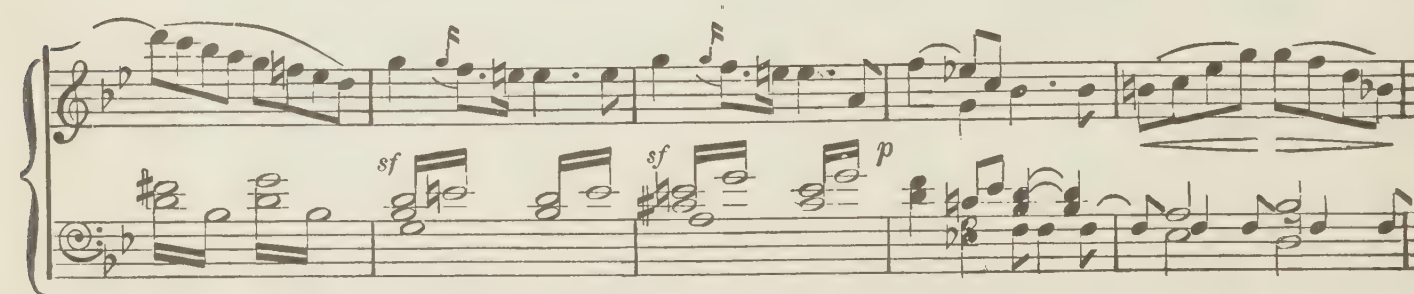
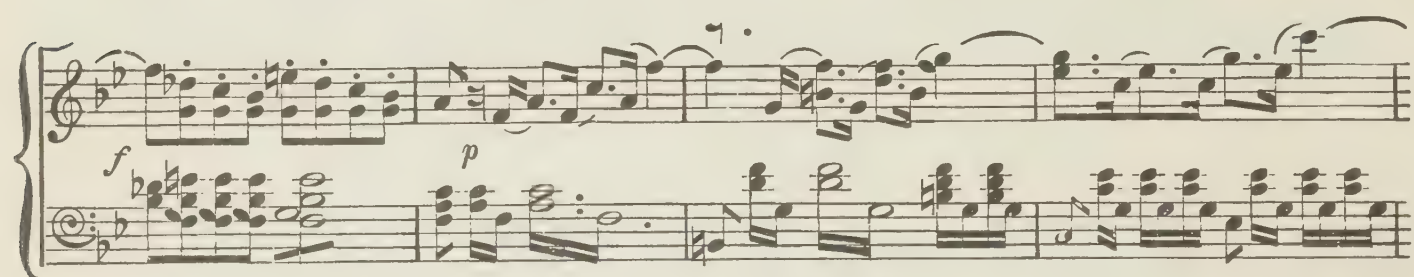
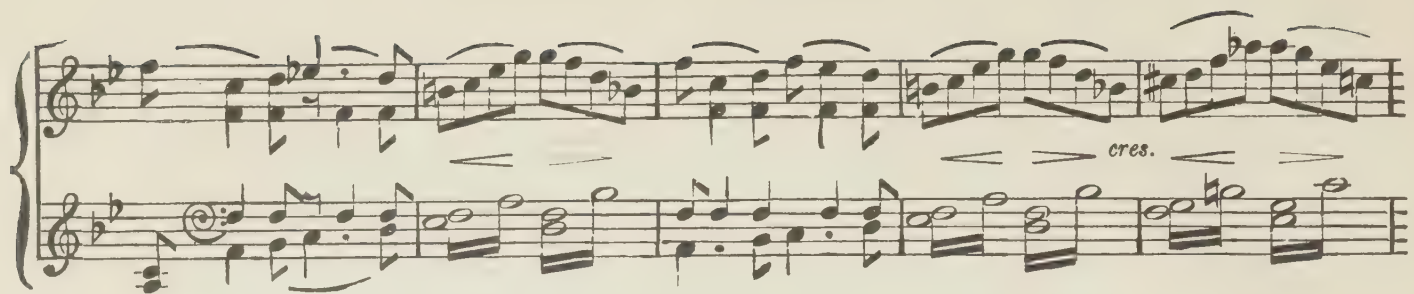
f *Ped.* *f* *Ped.*

ff *sf*

sf *sf*

A Allegro. ♩ = 160.

ff *Ped.* *sf* *p*



8va. B

ff

ff

C

ff sf

sf sf sf ped. dim. ⊕ ped. p ⊕

sf p cres.

First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. Performance markings include *a tempo.* at the beginning, *ritard.* over a series of chords, and *p* (piano) followed by *sempre p* (piano) for the remainder of the system.

Second system of musical notation. The right hand continues the melodic development with slurs and ties. The left hand features a steady eighth-note accompaniment. A *cres.* (crescendo) marking is placed over the final measures of the system.

Third system of musical notation. The right hand includes a dynamic shift to *sf* (sforzando) and a *dim.* (diminuendo) marking. The left hand has a *p* (piano) marking. The system concludes with a *p Animato.* (piano, animated) marking and a final *sf* (sforzando) accent.

Fourth system of musical notation. The right hand continues with slurs and ties. The left hand features a rapid eighth-note accompaniment. *sf* (sforzando) markings are present in the middle and towards the end of the system.

Fifth system of musical notation. The right hand features slurs and ties. The left hand has a *p* (piano) marking. A *cres.* (crescendo) marking is placed over the final measures of the system.

Sixth system of musical notation. The right hand includes slurs and ties. The left hand features a rapid eighth-note accompaniment. *sf* (sforzando) markings are present in the middle and towards the end of the system, followed by a *p cres.* (piano, crescendo) marking.

Seventh system of musical notation. The right hand includes slurs and ties. The left hand features a rapid eighth-note accompaniment. *sf* (sforzando) and *p* (piano) markings are present, followed by a *cres.* (crescendo) marking over the final measures.

Musical score for Mendelssohn's Hymn of Praise (Lobgesang), Novello's Edition. The score is in G major (one sharp) and 4/4 time. It consists of seven systems of piano accompaniment. The first system features a treble staff with a melodic line and a bass staff with chords, marked with *f* and *sf* dynamics. The second system continues the melodic line with *sf* dynamics. The third system shows a more complex texture with *ff* and *sf* dynamics. The fourth system has a *sf* dynamic. The fifth system includes a *f marcato* dynamic. The sixth system has a *f* dynamic. The seventh system ends with a *sempre f* dynamic. The score is marked with various dynamics including *f*, *sf*, *ff*, and *marcato*.

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *sf* (sforzando) in both hands.

Second system of musical notation. The right hand continues with rapid sixteenth-note passages. The left hand has a more active role with eighth-note patterns. Dynamics include *più f* (pianissimo) and *sempre più f* (sempre più forte).

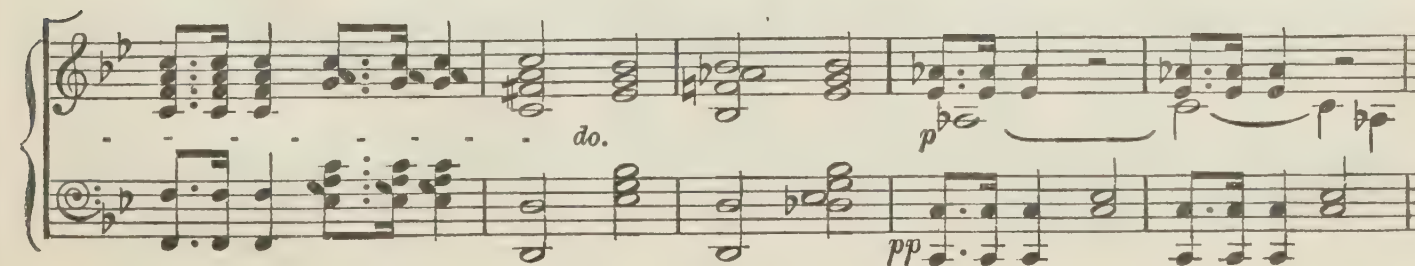
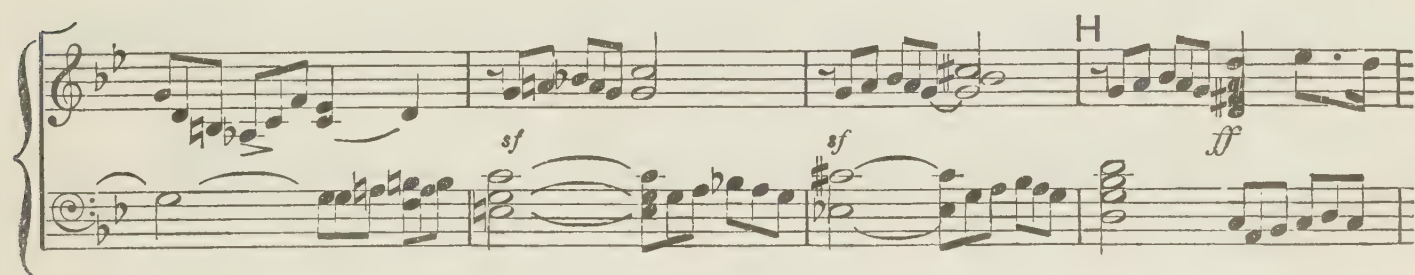
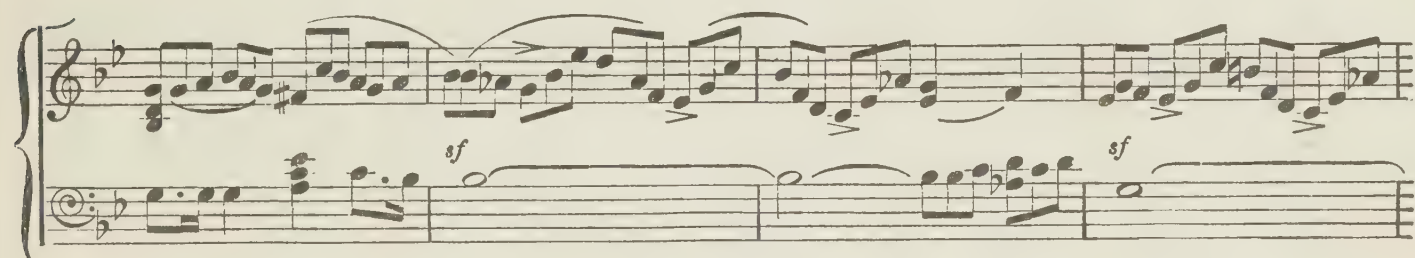
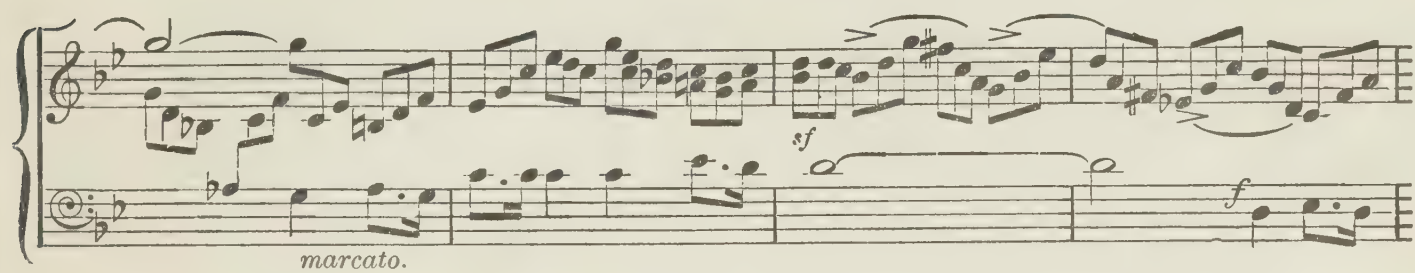
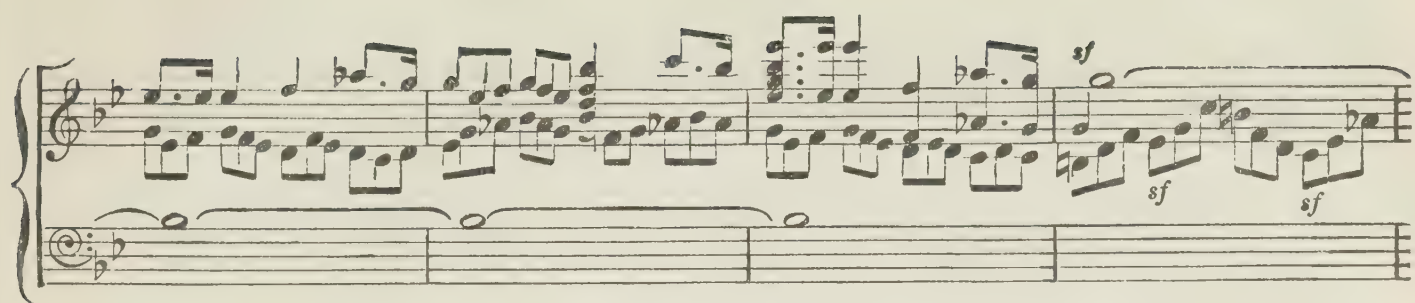
Third system of musical notation. The right hand shows a shift in texture with some longer notes and beamed sixteenth notes. The left hand continues with eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano).

Fourth system of musical notation. The right hand features a melodic line with some accidentals. The left hand has a more active role with eighth-note patterns. Dynamics include *ff* (fortissimo), *Ped.* (pedal), and *p* (piano).

Fifth system of musical notation. The right hand continues with rapid sixteenth-note passages. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *ff* (fortissimo).

Sixth system of musical notation. The right hand features a melodic line with some accidentals. The left hand has a more active role with eighth-note patterns. Dynamics include *p* (piano).

Seventh system of musical notation. The right hand features a melodic line with some accidentals. The left hand has a more active role with eighth-note patterns. Dynamics include *cres.* (crescendo), *f* (forte), and *f Ped.* (forte pedal).



First system of musical notation. The right hand features a melodic line with a final measure marked *pp* and *ritard.*. The left hand provides a harmonic accompaniment. Dynamic markings include *pp* and *sf*.

Second system of musical notation. The tempo is marked *a tempo.* and the mood is *dolce.*. The right hand has a melodic line, and the left hand has a harmonic accompaniment.

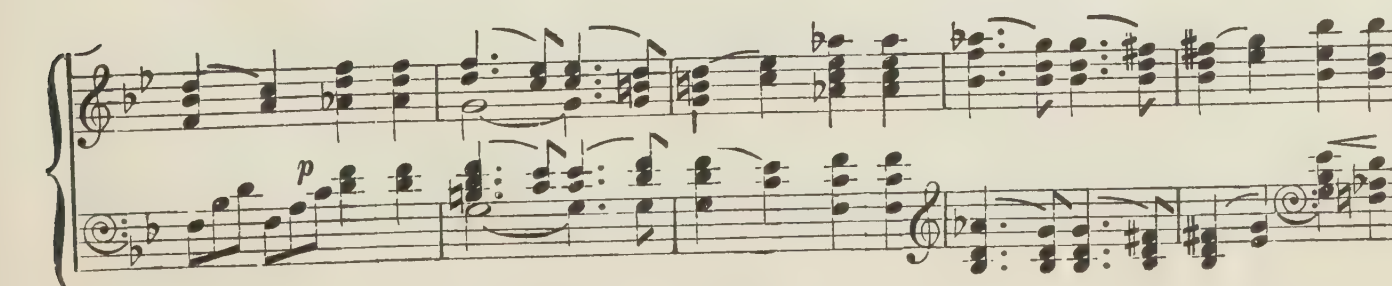
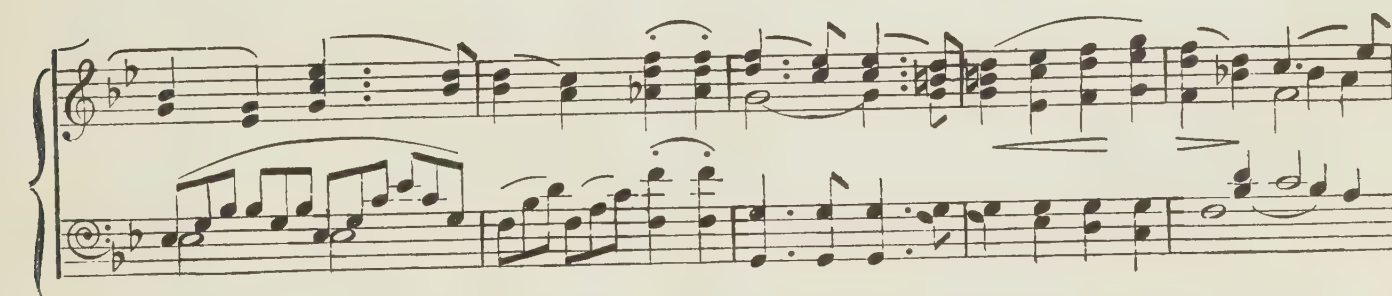
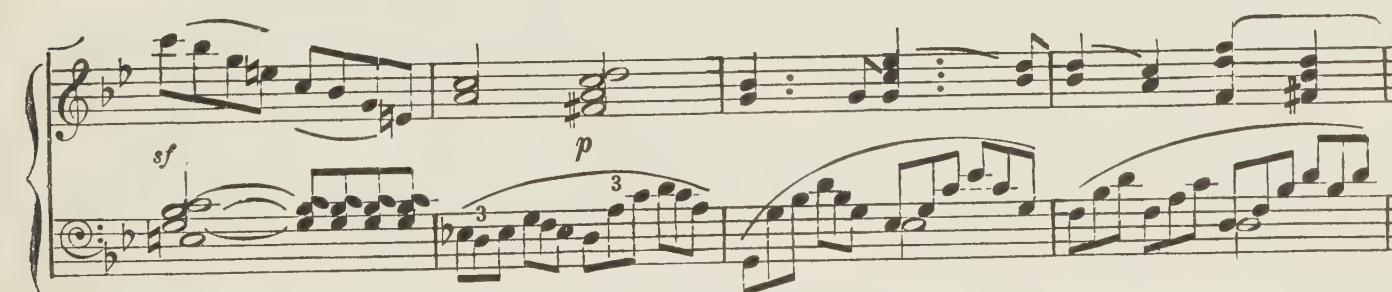
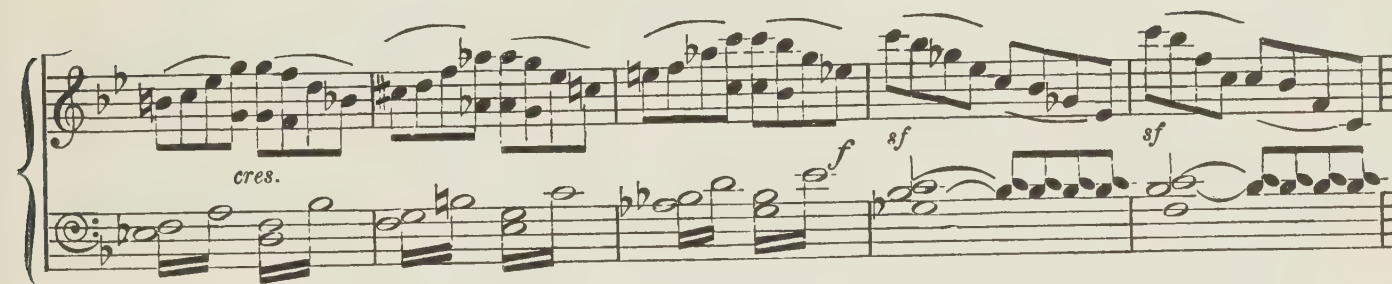
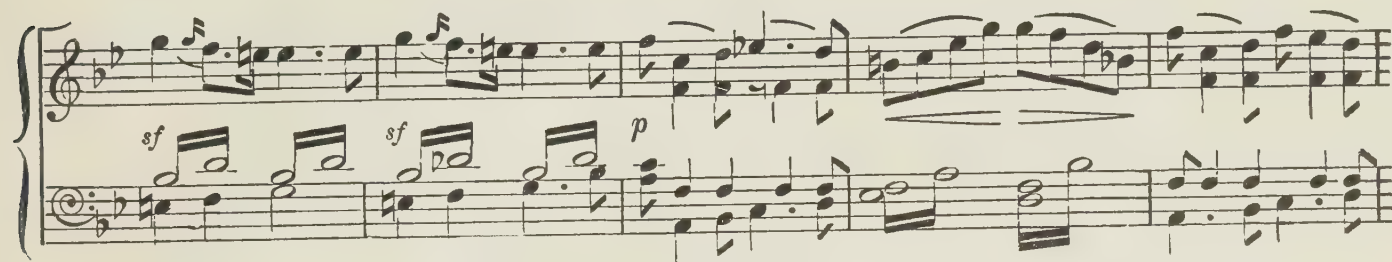
Third system of musical notation. The right hand has a melodic line, and the left hand has a harmonic accompaniment. A dynamic marking of *p* is present.

Fourth system of musical notation. The right hand has a melodic line, and the left hand has a harmonic accompaniment. A dynamic marking of *pp* is present.

Fifth system of musical notation. The right hand has a melodic line, and the left hand has a harmonic accompaniment. A dynamic marking of *pp* is present.

Sixth system of musical notation. The right hand has a melodic line, and the left hand has a harmonic accompaniment. Dynamic markings include *cres.*, *poco*, *a*, and *poco.*

Seventh system of musical notation. The right hand has a melodic line, and the left hand has a harmonic accompaniment. A dynamic marking of *f* is present.



L Animato.

The musical score is written for piano (p) and includes various dynamic markings such as *f*, *sf*, *p*, and *cres.* (crescend). The notation is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The piece is marked *L Animato.* and includes a section marked *M*.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, marked with *sf* (sforzando) and *>* (accent). Bass staff features a rhythmic accompaniment with chords and single notes.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and accents, marked with *sf* and *ff* (fortissimo). Bass staff continues the rhythmic accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, marked with *f* (forte), *sf*, and *sf*. Bass staff features a rhythmic accompaniment. The phrase *sempre più f* (always more forte) is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, marked with *sf*. Bass staff features a rhythmic accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, marked with *ff marcato.* (fortissimo, marked) and *sf*. Bass staff features a rhythmic accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff features a rhythmic accompaniment.

Seventh system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents, marked with *sf* and *f*. Bass staff features a rhythmic accompaniment.

First system of musical notation, piano and vocal staves. The piano part features a complex texture with many beamed sixteenth and thirty-second notes. The vocal line is a single melodic line. Dynamics include *più f* and *sempre più f*. A vocal line is indicated by a wavy line and the word *8va*.

Second system of musical notation, piano and vocal staves. The piano part continues with dense, beamed figures. Dynamics include *ff*, *sf*, and *ff*. The vocal line is marked *con fuoco.*

Third system of musical notation, piano and vocal staves. The piano part features a series of ascending and descending beamed sixteenth notes. The vocal line continues with a melodic line.

Fourth system of musical notation, piano and vocal staves. The piano part features a series of beamed sixteenth notes. Dynamics include *sf*.

Fifth system of musical notation, piano and vocal staves. The piano part features a series of beamed sixteenth notes. The vocal line continues with a melodic line.

Sixth system of musical notation, piano and vocal staves. The piano part features a series of beamed sixteenth notes. Dynamics include *ff*, *p*, and *sf*. The tempo/mood is marked *Maestoso con moto come 1mo.*

Seventh system of musical notation, piano and vocal staves. The piano part features a series of beamed sixteenth notes. Dynamics include *dim.*, *p*, *dim.*, and *pp*. The tempo/mood is marked *ad libitum.*

Allegretto un poco agitato. ♩. = 80.

First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *sf* (sforzando). The instruction *sempre staccato.* is written below the left hand.

Second system of musical notation. The right hand continues the melody. Dynamics include *p* (piano) and *cres.* (crescendo).

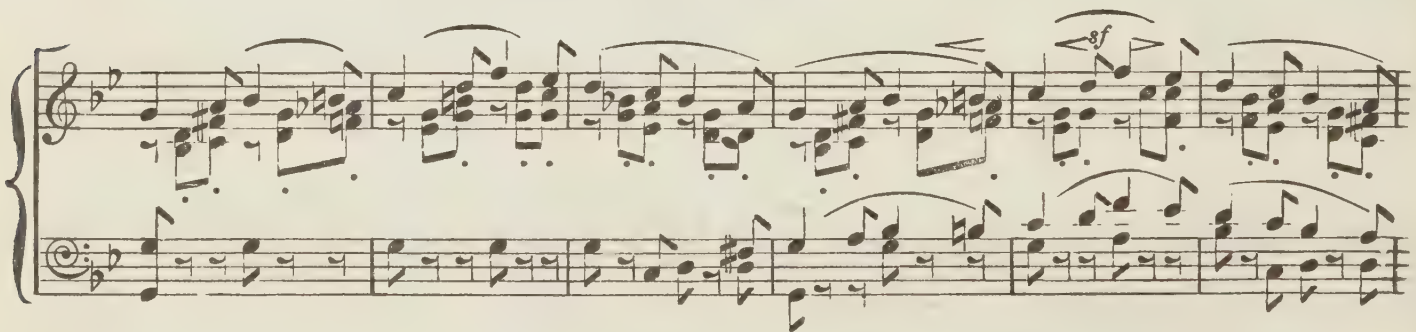
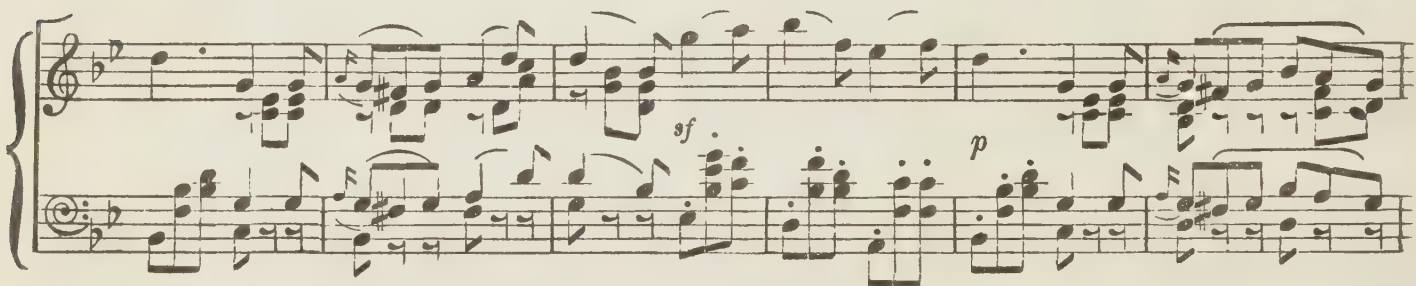
Third system of musical notation. The right hand continues the melody. Dynamics include *sf* (sforzando).

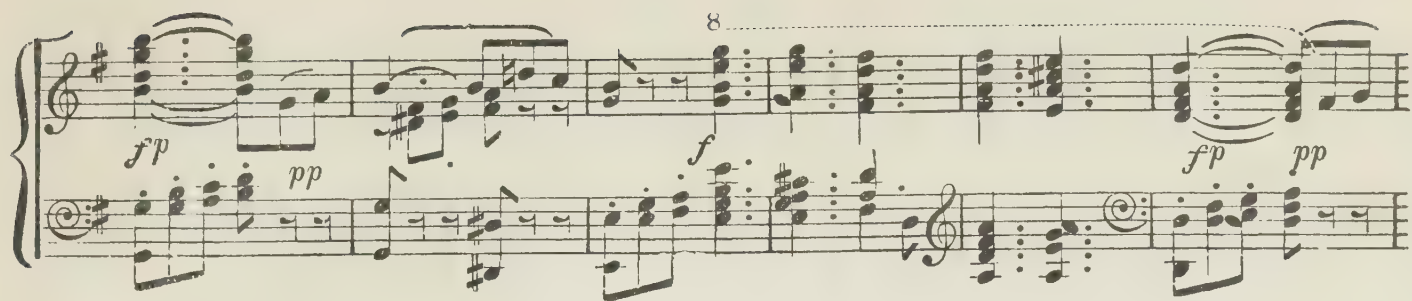
Fourth system of musical notation. The right hand continues the melody. Dynamics include *p* (piano) and *sf* (sforzando).

Fifth system of musical notation. The right hand continues the melody. Dynamics include *cres.* (crescendo), *sf dim.* (sforzando diminuendo), and *p* (piano).

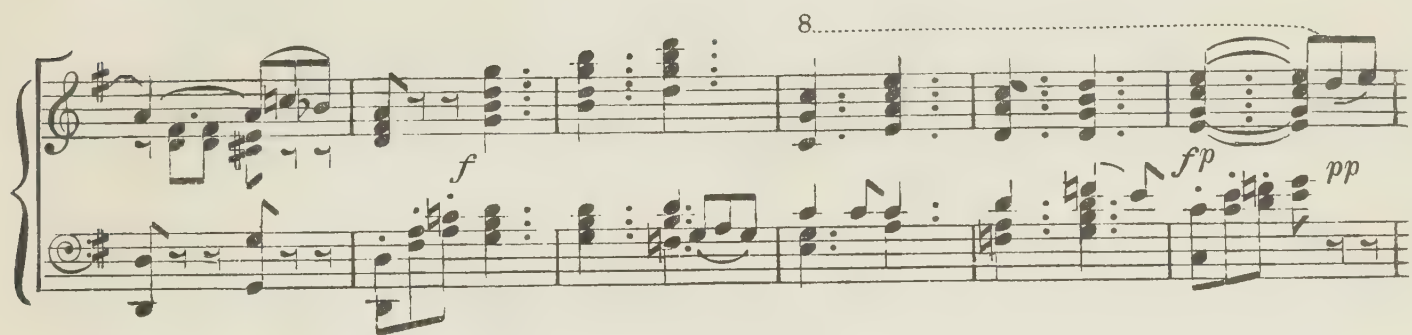
Sixth system of musical notation. The right hand continues the melody. Dynamics include *cres.* (crescendo), *f* (forte), and *p* (piano).

Seventh system of musical notation. The right hand continues the melody. Dynamics include *p* (piano) and *sf* (sforzando).





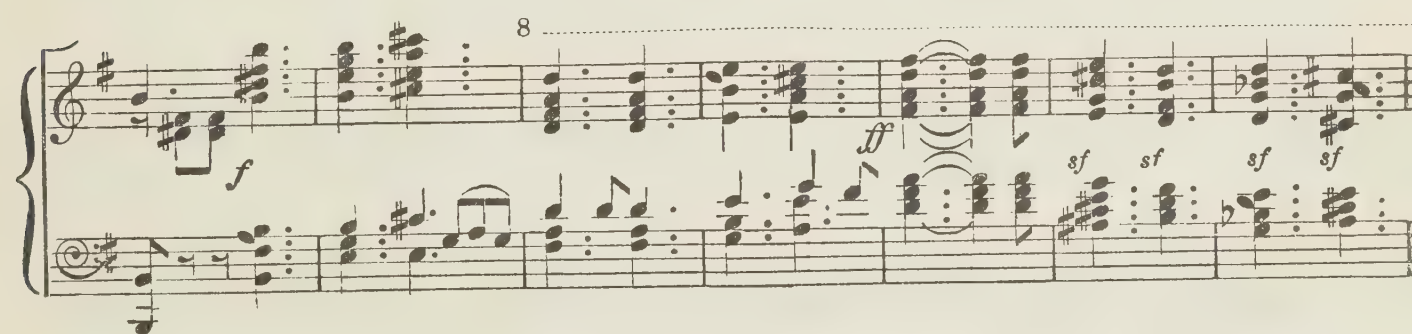
First system of musical notation, featuring piano (p) and forte (f) dynamics, and a repeat sign with a first ending bracket labeled 8.



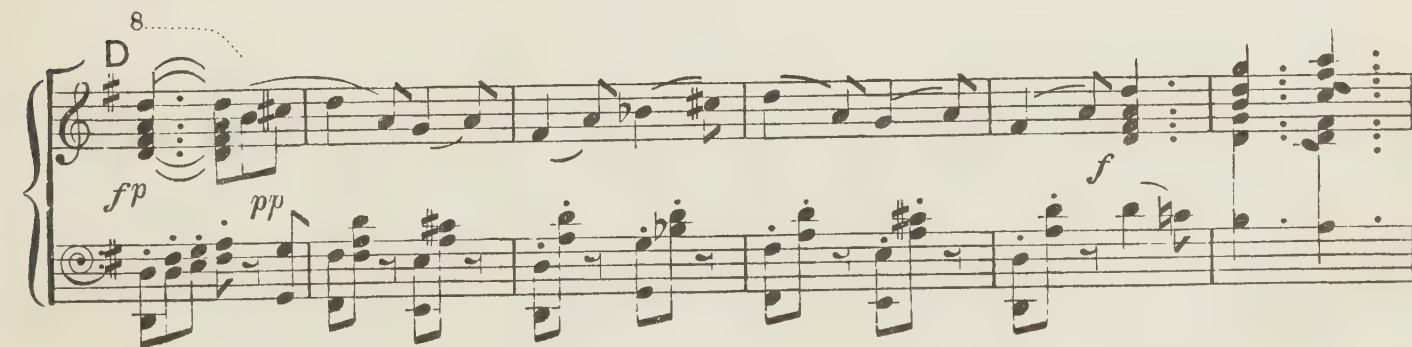
Second system of musical notation, featuring piano (p) and forte (f) dynamics, and a repeat sign with a first ending bracket labeled 8.



Third system of musical notation, featuring piano (p) and forte (f) dynamics, and a repeat sign with a first ending bracket labeled 8.



Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and a repeat sign with a first ending bracket labeled 8.



Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, and a repeat sign with a first ending bracket labeled 8.

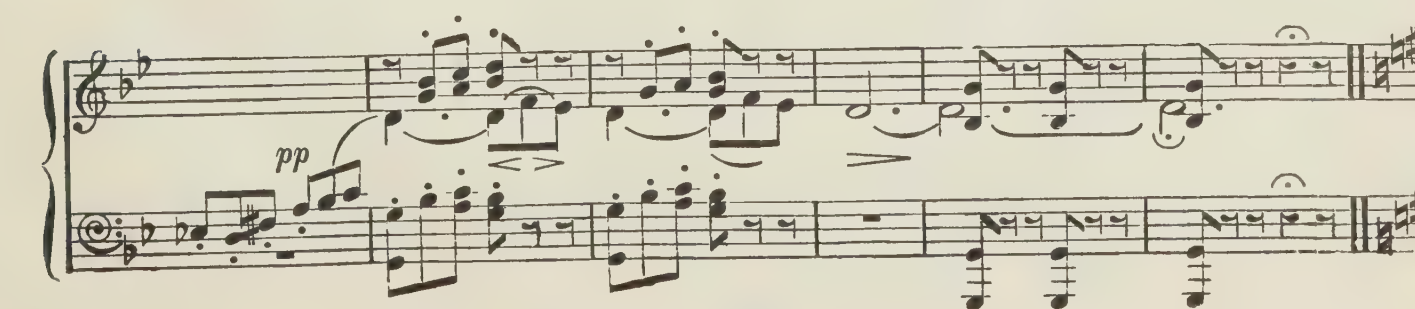


Sixth system of musical notation, featuring piano (p) and forte (f) dynamics, and a repeat sign with a first ending bracket labeled 8.

8.....

The musical score consists of six systems of staves. The first system is in G major and 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a key signature change to E major. The third system features a key signature change to E minor and a dynamic marking of *fp*. The fourth system continues the melody and bass line, with a dynamic marking of *p*. The fifth system continues the melody and bass line, with a dynamic marking of *f*. The sixth system continues the melody and bass line, with a dynamic marking of *sf*.

f *f* *sf* *pp* *p* *f* *p* *sf*



Adagio religioso. (♩ = 76.)

p cantabile. *sff* *Ped.* *p* ⊕

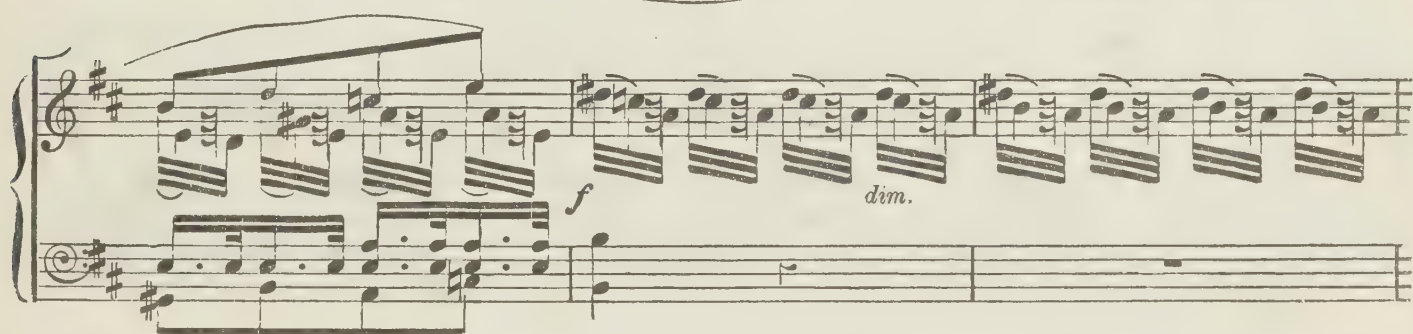
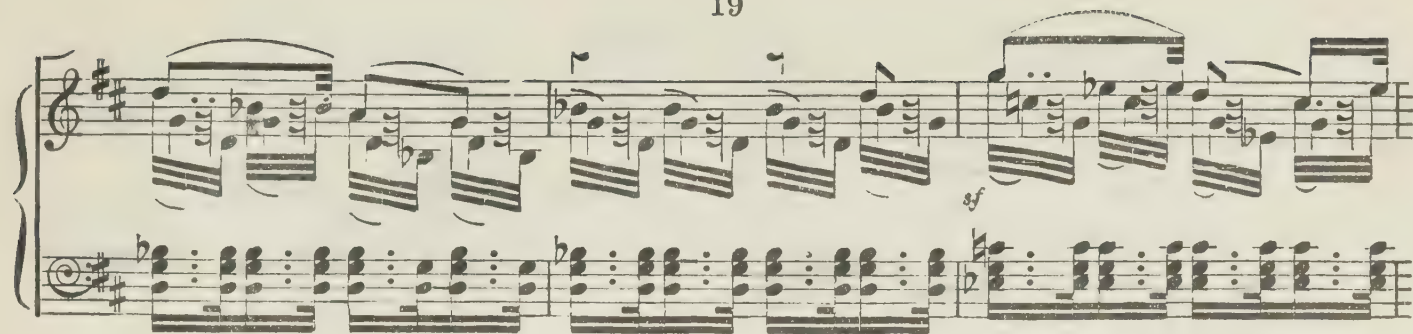
Ped. *sff* *p* ⊕

Ped. *p* *sff* ⊕

f *p* *p* *dim.*

pp *mf* *Ped.* *sff* *p* ⊕

A



First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. It begins with a measure marked 'B' above it. Dynamics include *p* (piano) and *p* (piano) with a crescendo hairpin. Pedal marks are indicated by a cross symbol (⊕).

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps. Dynamics include *Ped. p* (pedal piano), *cres.* (crescendo), and *f* (forte). Pedal marks are indicated by a cross symbol (⊕).

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps. Dynamics include *sf* (sforzando), *Ped.* (pedal), *dim.* (diminuendo), *p* (piano), *Ped. cantabile.* (pedal cantabile), and *Ped.* (pedal). Pedal marks are indicated by a cross symbol (⊕).

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps. Dynamics include *Ped.* (pedal), *cres.* (crescendo), and *Ped.* (pedal). The instruction *simile sempre.* (simile sempre) is written above the treble staff. Pedal marks are indicated by a cross symbol (⊕).

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps. Dynamics include *sf* (sforzando), *sf* (sforzando), and *cres.* (crescendo). Pedal marks are indicated by a cross symbol (⊕).

Sixth system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps. Dynamics include *Ped. dim.* (pedal diminuendo), *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *Ped.* (pedal), and *Ped.* (pedal). Pedal marks are indicated by a cross symbol (⊕).

Ped. Ped. sf Ped. Ped. sf p
 Ped. Ped. p
 Ped. p cres.
 f Ped. sf
 Ped. p Ped. f
 Ped. cres. sf f cres. sf dim.

The musical score consists of five systems of piano notation. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *sf* (sforzando). A fermata is placed over a note in the right hand. The second system continues the piece with frequent use of the pedal, indicated by "Ped." and a circled cross symbol. Dynamics include *p* and *sf*. The third system includes the instruction *espressivo.* (expressive). The fourth system is marked *cantabile.* (cantabile) and features a melody with a fermata. The fifth system concludes the page with dynamics ranging from *p* to *pp* (pianissimo) and includes the instruction *più p* (more piano).

No. 2.—CHORUS.

CANTATA.

*Allegro moderato maestoso.**Marcato*ACCOMP.
♩ = 100.*pp*

The piano accompaniment consists of five systems of grand staves. The first system begins with a treble clef and a common time signature, followed by a bass clef. The music is in a key with two flats (B-flat and E-flat). The tempo is marked 'Allegro moderato maestoso' and the dynamics start at 'pp'. The second system includes dynamic markings 'sf', 'p', 'cres.', and 'sf'. The third system includes 'Ped.' and 'sf Ped.'. The fourth system includes 'f' and 'cres.'. The fifth system includes 'sf', 'sf', 'sf', and 'Ped. sempre più f'.

TREBLE.

A ff

ALTO.

f

All men,

all

things,

TENOR (8ve. lower).

ff

All

men,

all

things,

BASS.

ff

All

men,

all

things,

A All

men,

The vocal parts include Treble, Alto, Tenor (8ve. lower), and Bass. They all sing the lyrics 'All men, all things,'. The piano accompaniment continues below the vocal staves, featuring a treble clef and a common time signature. It includes dynamic markings 'ff' and 'Ped.'.

all that has life and breath.

all that has life and breath.

all that has life and breath.

All things that have life and breath.

Ped.

All men, all that has life and

All men, all that has life and

All men, all that has life and

All men, all that has life and

f

Ped.

breath, all that has life, sing to the Lord, all

breath, all that has life, sing to the Lord, all

breath, all that has life, sing to the Lord, all

breath, all that has life, sing to the Lord, all

Ped. *ff Ped.*

that has breath, sing to the Lord, sing to the Lord, sing to the Lord

that has breath, sing to the Lord, sing to the Lord, sing to the Lord

that has breath, sing to the Lord, sing to the Lord, sing to the Lord

that has breath, sing to the Lord, sing to the Lord, sing to the Lord

B
Animato. ♩ = 108.

Lord.

Lord.

Lord.

Lord.

All that has life and breath, Sing to the Lord, All that has life and breath,

All that has life and breath, Sing to the Lord, Hal - le - lu - jah,

All that has life and breath, Sing to the Lord,

Sing to the Lord, . . . Hal - le - lu - jah, Hal - le - lu - jah,

Sing to the Lord, Hal - le - lu - jah, . . . Hal - le - lu - jah,

Hal - le - lu - jah, Sing to the Lord, All that has life and breath,
 Sing to the Lord, Hal - le - lu - jah, Hal - le - lu - - - jah, Hal - le -
 All that has life and breath, Sing to the Lord, Sing to the Lord, All .
 - - jah! All that has life and breath, . . Hal - le - lu - jah,

Sing to the Lord, Sing to the Lord, Sing to the Lord, . . .
 - - lu - jah, Hal - le - lu - jah, All that has life and breath, All that has
 . . . men, Sing to the Lord, All that has life and breath, . . .
 Sing to the Lord, All that has life and breath, All that has life and breath,

that has life and breath, Sing to the Lord, Hal - le - lu - - - jah,
 life and breath, Sing to the Lord, . . . Hal - le - lu - jah,
 has life and breath, Sing to the Lord, Hal - le - lu - - - jah,
 . . . has life and breath, Sing to the Lord, . . .

Sing to the Lord, Hal-le-lu-jah, Sing to the
 Sing to the Lord, Hal-le-lu-jah, Hal-le-lu-jah, Sing to the
 Sing to the Lord, Hal-le-lu-jah, Hal-le-lu-jah, Sing to the
 Sing to the Lord, Hal-le-lu-jah, Hal-le-lu-jah, Sing to the

sf

Allegro di molto. ♩ = 132.

Lord.

Lord.

Lord.

Lord.

Praise the Lord with lute and

Lord.

Allegro di molto.



Praise the Lord with lute and harp, in joy - ful song ex
 Praise the Lord with lute and harp, . . . in song ex -
 harp, in joy - ful song ex - tol Him, Praise Him in joy - ful
 Praise the Lord with lute and harp, in joy - ful song ex -

- tol Him with lute and harp, in joy-ful song . . . ex - tol the
 - tol Him with lute and harp, in joy-ful song . . . ex - tol the
 song, Praise the Lord, . . . Praise the Lord, . . . Praise the Lord, in song ex -
 - tol Him, Praise the Lord, . . . Praise the Lord, . . .
 Lord, . . . the Lord in song ex - tol Him,
 Lord, . . . ex-tol the Lord, in joy-ful song ex -
 - tol Him, Praise the Lord in song ex - tol . . . Him, Praise the
 Praise the Lord with lute and harp, in joy - ful song ex - tol Him, Praise the
 in joy - ful song ex - tol . . . the Lord with lute and harp, . . .
 - tol . . . the Lord, . . . Praise the Lord with lute and
 Lord, Praise the Lord, in song ex - tol
 Lord, the Lord in joy - ful song, . . . Praise the

with lute and harp, with lute and harp, Praise the Lord, . . .

harp, in joy-ful song, in joy-ful song . . . ex - tol . the Lord,

Him in joy-ful song, in joy-ful song . . . ex - tol . the Lord,

Lord, in joy-ful song, in joy-ful song . . . ex - tol . the Lord,

the Lord with lute and harp,

with lute and harp, . . . the Lord with lute and harp, Praise the Lord with lute and

with lute and harp, . . . the Lord with lute and harp,

with lute and harp, . . . the Lord with lute and harp, Praise the

Praise the Lord with lute and harp, . . . in song ex - tol Him.

harp, Praise the Lord with lute and

Praise the Lord, in song ex - tol . . . Him. Praise the

Lord with lute and harp, in joy - - ful song ex - tol Him. Praise the

Praise the Lord with lute and harp, . . . in song ex-tol Him, Praise the

harp, Praise the Lord with joy-ful song, Praise the Lord, . . .

Lord with lute and harp, Praise Him with joy-ful song, Praise the Lord, . . .

Lord, Praise the

Lord, Praise the Lord . . . with lute and harp,

. . . Praise the Lord, . . . Praise the Lord, and let all

. . . Praise the Lord, . . . Praise the Lord,

Lord, Praise the Lord . . . with lute and harp,

And let all

flesh . . . mag-ni-fy His might and His glo-ry,

mf

fp

flesh . . . mag-ni-fy His might and His glo - - ry. And let all
 mag-ni-fy His might and His glo - - ry. And let all
 And let all
 flesh, and let all flesh mag-ni-fy His might and His glo - - ry, and let all
 flesh, and let all
 flesh mag-ni-fy His might and His glo - - ry, and let all
 flesh, and let all flesh mag-ni-fy His might and His glo - - ry, mag-ni-fy His
 flesh, and let all flesh . . . mag-ni-fy His
 flesh, . . . all flesh . . . mag-ni-fy His

fp
cres.
sf
f

might and His glo - ry,

might and His glo - ry,

might and His glo - ry,

might and His glo - ry, And let all flesh . . . magnify His might and His glo -

And let all flesh . . . mag - ni - fy His

Praise the Lord with lute and harp, And let all flesh mag - ni - fy His

And let all flesh . . . mag - ni - fy His

- - ry, Praise the Lord with lute and harp, And let all

might and His glo - - ry,

glo - - ry, Praise the Lord with lute and harp,

might and His glo - - ry, And let all flesh,

flesh, Praise the Lord with lute and

Praise the Lord with lute and harp, with lute and harp, in joy - ful song ex -

And let all flesh, And let all, let all

And let all flesh mag - ni - fy His might and His glo - - -

harp, And let all flesh, And let all flesh mag - ni - fy His

- tol . . . Him, Praise the Lord, Praise the Lord with lute and

flesh mag - - ni - fy His glo - ry, mag - ni - fy His

- - - ry, Praise the Lord with lute and harp, And let all

might, His might and glo - - - - -

harp, in joy - ful song ex - tol Him, with lute and harp, . . . with

might . . . and His glo - - - - - ry, Praise the Lord, the

flesh mag - ni - fy His might and His glo - - - - - ry, Praise the Lord,

- - - - - ry, And let all

lute and harp, Praise the Lord with lute and
 Lord with lute and harp, And let all
 Praise the Lord with lute and harp, . . . with lute and
 flesh magni- fy His glo - ry, Praise the Lord . . . with lute and
 harp, And let all flesh wor - ship the Lord,
 flesh . . . wor - ship the Lord,
 harp, And let all flesh wor - ship the Lord, Praise the Lord with lute and
 harp, And let all flesh . . . wor-ship the Lord, Praise the
 Praise the Lord with lute and harp, Praise the Lord, Praise the
 And let all flesh Praise the Lord, Praise the
 harp, Praise the Lord, . . . Praise the Lord, . . .
 Lord . . . with lute and harp, Praise the Lord, Praise the

Lord, Praise the Lord, Praise the Lord, Praise the Lord,

Lord, Praise the Lord, Praise the Lord, the Lord,

Praise the Lord, the Lord, Praise the Lord, All that has life and breath,

Lord, Praise the Lord, Praise the Lord, Praise the Lord,

All that has life and breath, Sing to the Lord, All that has life and breath,

All that has life and breath, Sing to the Lord,

Sing to the Lord, Sing to the Lord, Sing to the Lord, All that has life and breath,

All that has life and breath, Sing to the Lord, Sing to the Lord, All that has life and breath,

Sing to the Lord, All that has life and breath, Sing to the Lord,

Sing to the Lord, All that has life and breath, Sing to the Lord,

Sing to the Lord, All that has life and breath, Sing to the Lord,

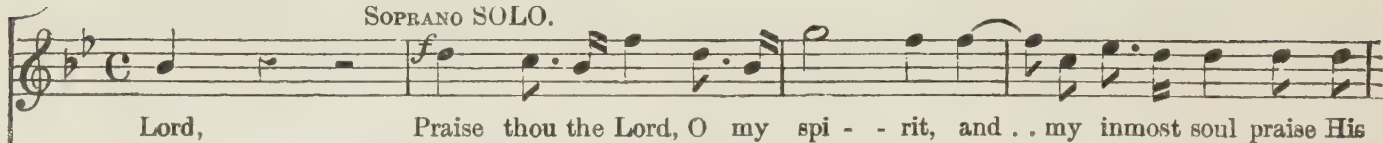
Sing to the Lord, All that has life and breath, Sing to the Lord,

No. 21.

SOLO AND CHORUS.—PRAISE THOU THE LORD.

Molto più moderato ma con fuoco. ♩ = 104.

SOPRANO SOLO.



CHORUS.—1st SOPRANO.



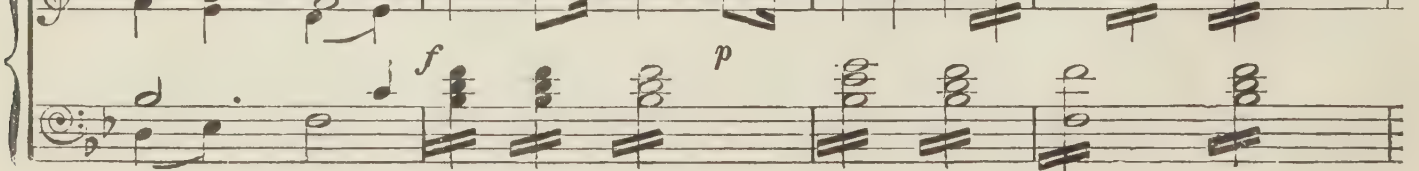
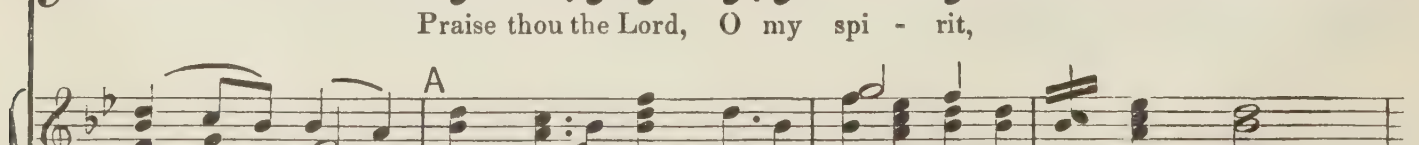
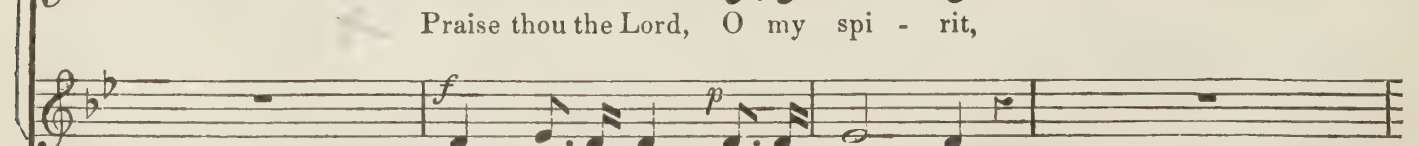
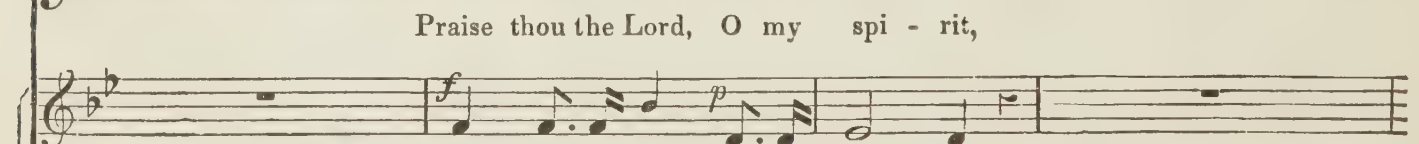
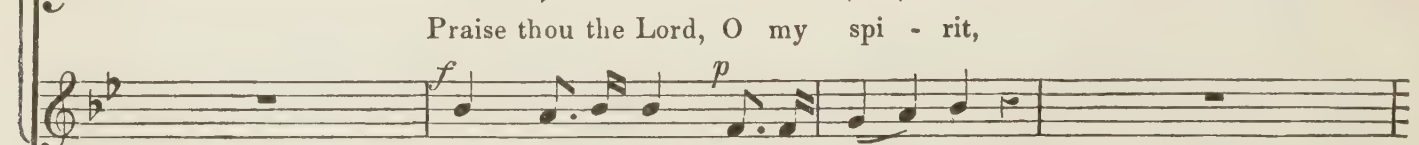
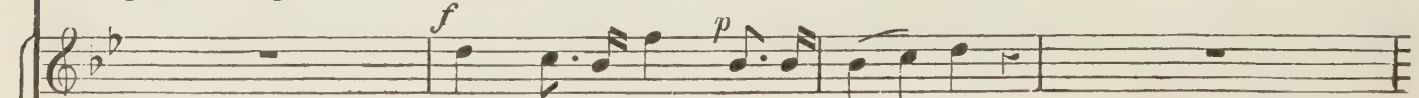
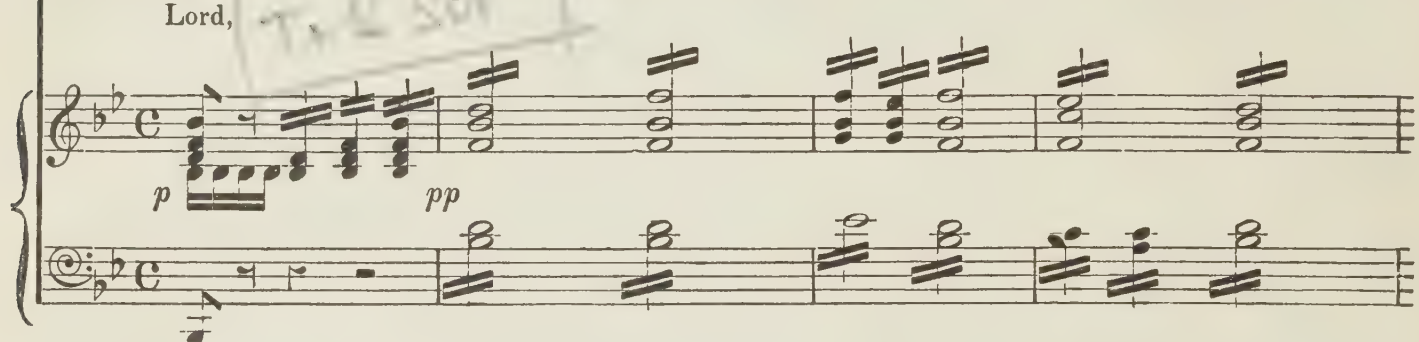
CHORUS.—2nd SOPRANO.



CHORUS.—1st ALTO.



CHORUS.—2nd ALTO.



great lov-ing kind - ness. Praise thou the Lord, O my spi - rit, and for-get thou

not, and for-get thou not, for-get thou not all His be - ne - fits. Praise thou the

Praise thou the

Praise thou the

Praise thou the

Praise thou the

Lord, O my spi - rit, and for-get thou not, and for-get thou not. for-get thou

Lord, O my spi - rit,

Lord, O my spi - rit,

Lord, O my spi - rit,

Lord, O my spi - rit,

not all His be - ne - fits, and .. my inmost soul, and

praise thou the Lord, O my spi - rit,

praise thou the Lord, O my spi - rit,

praise thou the Lord, O my spi - rit,

praise thou the Lord, O my spi - rit,

my in - most soul praise His kind - ness, His great lov - ing kind - ness, Praise His

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are written below the vocal staff. The piano accompaniment starts with a grand staff, also in two flats and common time. The first measure of the piano part features a dynamic marking of *pp* (pianissimo).

kind-ness, His great lov - ing kind - ness, Praise thou the Lord, Praise thou the Lord,

Praise thou the Lord, Praise thou the Lord,

Praise thou the Lord, Praise thou the Lord,

Praise thou the Lord, Praise thou the Lord,

Praise thou the Lord, Praise thou the Lord,

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a dynamic marking of *f* (forte) at the beginning of the second measure. The piano accompaniment also has a dynamic marking of *f* at the beginning of the second measure. The lyrics are repeated for each measure of the vocal line. The system concludes with a double bar line.

Praise thou the Lord, O my spi - rit, and my inmost soul, and . my inmost soul, praise His

and . . my inmost soul,

and . . my inmost soul,

and . . my inmost soul,

and . . my inmost soul,

pp *f* *p*

great lov-ing kindness, Praise thou the Lord, Praise thou the Lord, O my spi - rit,

f

E

f Praise thou the Lord, Praise thou the Lord, Praise thou the Lord, O my spi - -

Praise thou the Lord, Praise thou the Lord, O my spi - -

Praise thou the Lord, Praise thou the Lord, O my spi - -

Praise thou the Lord, Praise thou the Lord, O my spi - -

Praise thou the Lord, Praise thou the Lord, O my spi - -

sf *p* *f* *p*

- - rit.

- - rit.

- - rit.

- - rit.

- - rit.

f *Ped.* *p* *Ped.* *dim.*

TENOR
VOICE.

Sing ye praise, all ye re-deem-ed of the Lord, re-deem-ed from the

ACCOMP.

Sf

hand of the foe, from your dis - tress - es, from deep af - flic - tion,

who sat in the shadow of death and darkness. All ye that cry in trouble unto the Lord,

cres.

dim.

Sing ye praise! give ye thanks, pro - claim a-loud his good-ness.

Allegro moderato. $\text{♩} = 80$.

He counteth all your sor - rows in the time of need. He

pp

com - forts the be - reav - - - ed with His re - gard, He

p

com - forts the be - reav - ed, He com - forts the be - reav - ed, He

cres.

cres.

com - forts the be - - reav - ed, with His re - gard, with

sf

p

p

His re - gard, A He counteth all your

f

p

sor - rows in the time of need, He com-forts the be -

- reav - ed, He com-forts the be - reav - ed with His re -

- gard, with His re - gard. He

B

counteth all your sor - rows in the time of need. He

com-forts the be - reav - ed, He com-forts the be - rea - ved with

His re - gard, with His re - gard, He

sf *p*

com - - - forts them, with His re - gard. He

p

com - forts the be - reav - - - ed, He

sf *dim.*

com - - - forts them with his .. re - gard. Sing ye

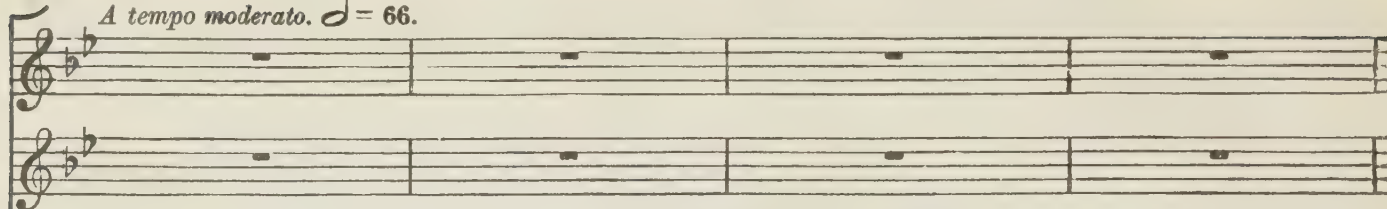
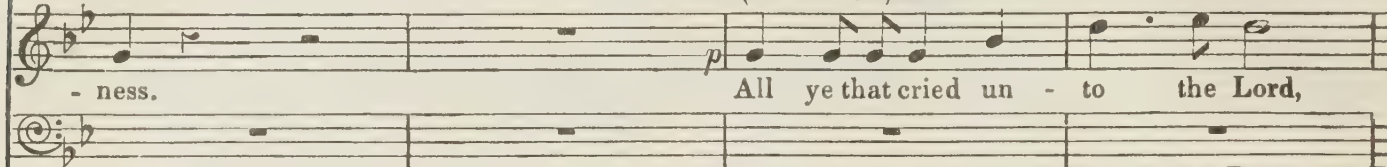
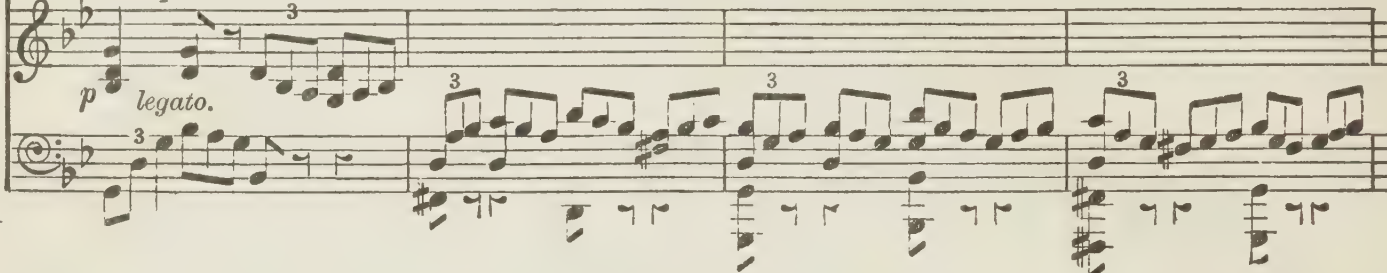
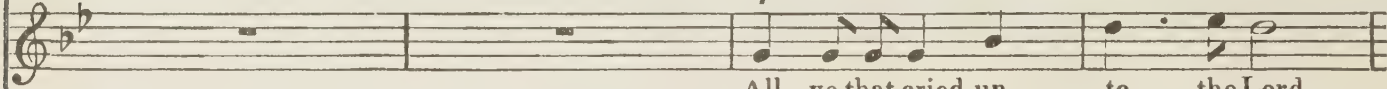
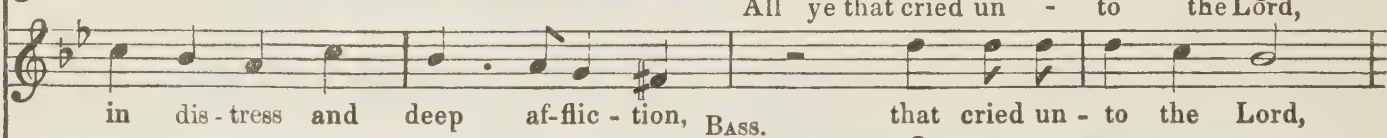
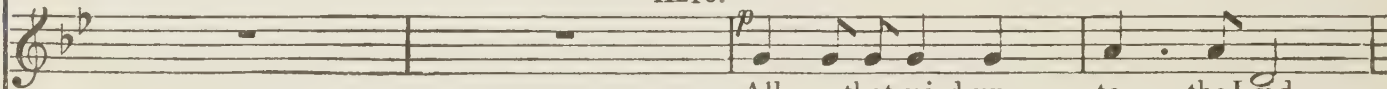
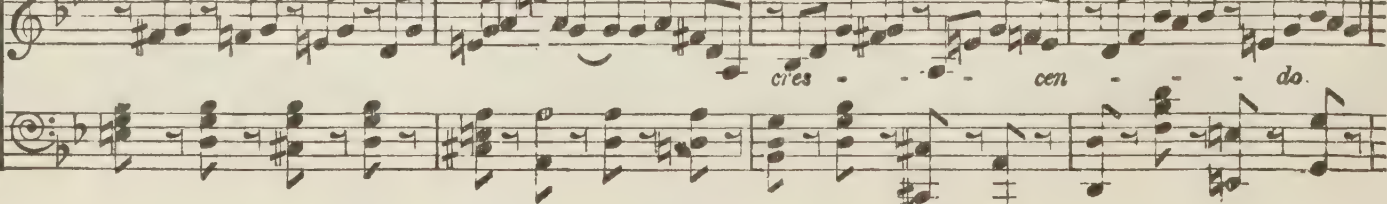
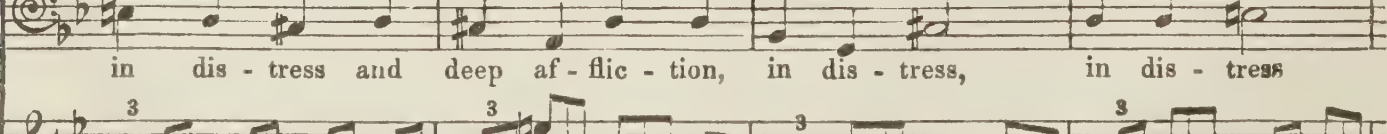
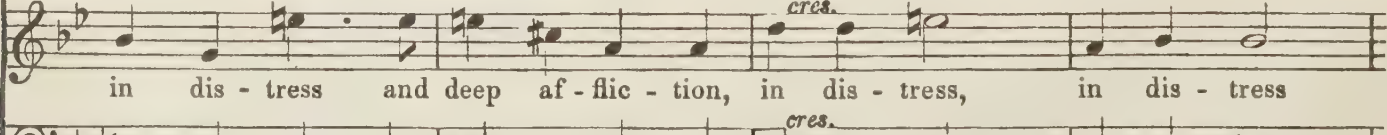
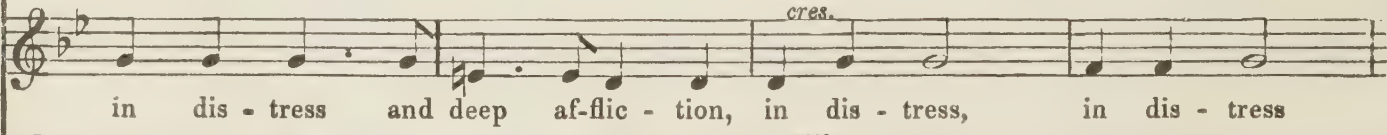
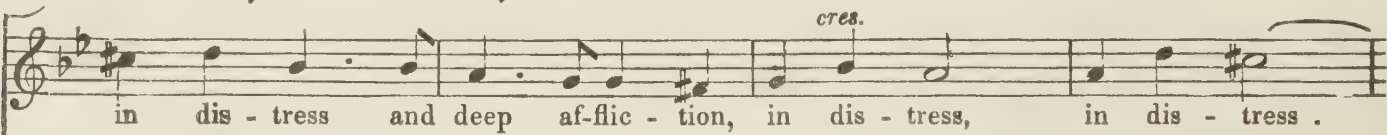
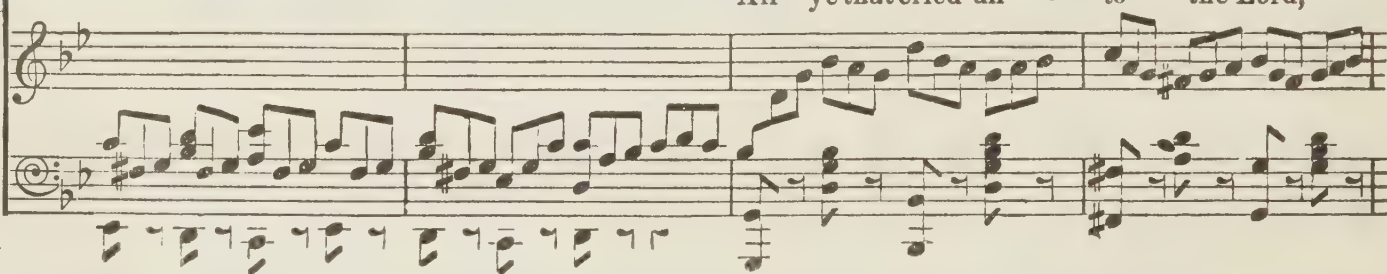
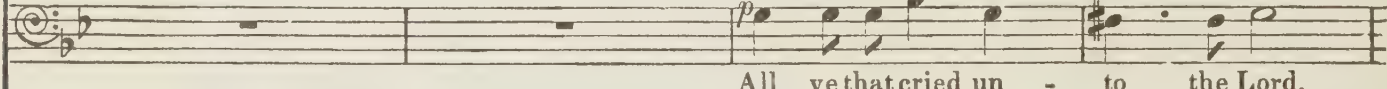
p

praise. Give ye thanks, pro - claim a - loud His good - -

un poco ritard.

No. 4.

CHORUS.—ALL YE THAT CRIED UNTO THE LORD.

A tempo moderato. $\text{♩} = 66$.TENOR (8ve. lower.) *Tutti.**A tempo moderato.*SOPRANO. *p*ALTO. *p* All ye that cried un - to the Lord,BASS. *p* All ye that cried un - to the Lord,

and deep af - flic - tion.

and deep af - flic - tion.

and deep af - flic - tion.

and deep af - flic - tion. All ye that cried un - to the Lord, . .

All ye that cried un - to the Lord. *cres.* He

All ye that cried un - to the Lord. He count-eth all your

He count-eth all your sor - rows, He

. . . that cried un - to the Lord. He

cres. count-eth all your sor - rows, He count - - - eth, count-eth all your

sor - rows, all your sor - rows, He count-eth all your sor - -

count-eth all your sor - rows, He count-eth all your

cres. count-eth all your sor - - rows, He count-eth all your sor - - - -

do. *f*

sforzando più forte
 sor-rows, all your sor - rows, He count - eth all your sor - rows, He
sforzando più forte
 - - - rows, He count-eth all your sor - rows, He count - eth, . . .
sforzando più forte
 sor-rows, all your sor - rows, yea, all your sor - rows,
sforzando più forte
 - - - rows, all your sor - rows, He count - eth, He count - eth
crescendo
f
sforzando
 count - eth all your sor - rows, . . . He count-eth all your sor - rows,
p
 He count - eth all your sor-rows, He count -
p
 All ye that cried un - to the Lord, . . .
p
 all your sor - rows, yea, all your sor - rows.
diminuendo
p
sforzando
crescendo
 All ye that cried un - to the Lord, in dis - tress and
crescendo
 - eth, He count - eth all your sor
crescendo
 He count - eth all your sor - rows, that cried un -
crescendo
 All ye that cried un - to the Lord, in dis - tress and
crescendo

B

deep af - flic - tion, All ye that cried un - to the
 - - - rows. All . . . ye that cried un - to the
 - - to the Lord, All . . . ye that cried, He
 deep af - flic - - tion, All ye in deep dis - -

Lord in deep af - flic - - tion, All ye that
 Lord in deep af - flic - - tion, All ye that
 count - eth all your sor - - rows, All . . . ye that
 - - tress and deep af - flic - - tion, that cried un -

cried un - to the Lord in deep af - flic - - tion,
 cried un - to the Lord in deep af - flic - - tion,
 cried un - to the Lord in deep af - flic - - tion, He
 - - to the Lord in deep af - flic - - tion, He

He count-eth all your sor - - rows, He

He count-eth all your sor - - rows, your

count-eth all your sor - - rows, He

count-eth all your sor - - rows, He

p *pp*

count-eth all your sor - rows in the time of need.

sor - - - rows in the time of need.

count-eth all your sor - rows in the time of need.

count-eth all your sor - rows in the time of need.

p

sf *dim.* *pp Ped.*

No. 5.

DUET AND CHORUS.—I WAITED FOR THE LORD.

Andante.

VOICE.

ACCOMP.

$\text{♩} = 100.$

SOLO.—SOPRANO 1mo.

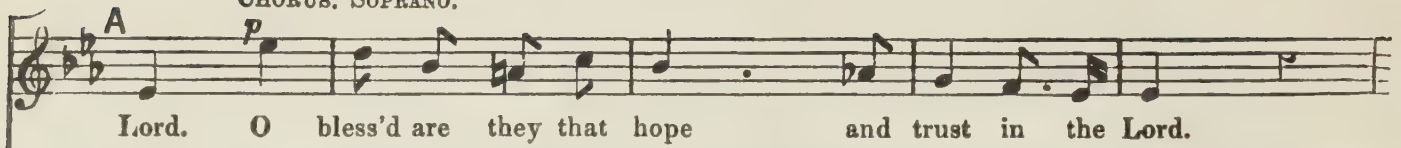
I wait - ed for the Lord, He in - clin - ed un - to

me, He heard my com - plaint, He heard my complaint, I

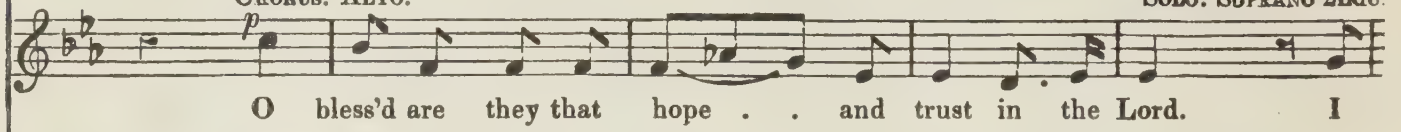
wait - ed for the Lord, He in - clin - ed un - to me, He heard my com -

- - plaint, He heard my complaint. O bless'd are they that hope and trust in the

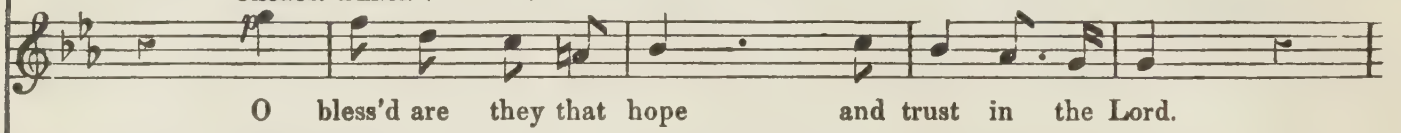
CHORUS, SOPRANO.



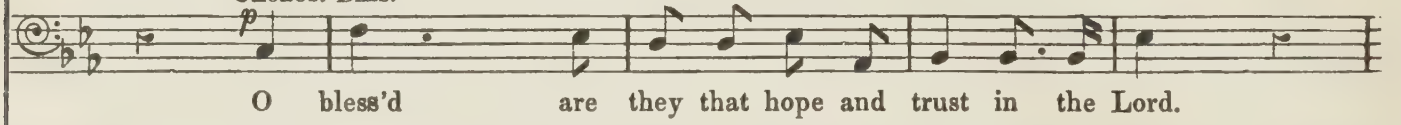
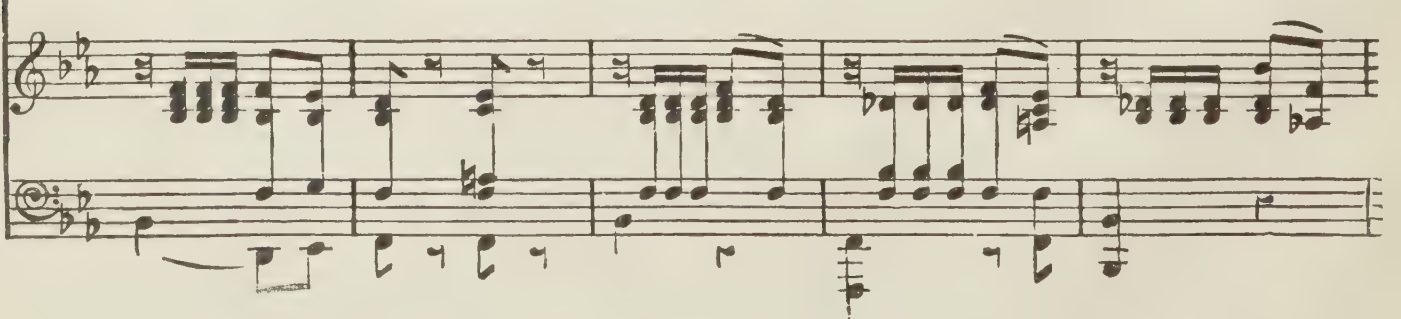
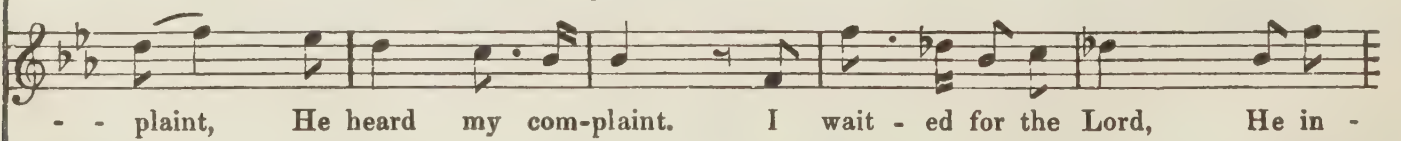
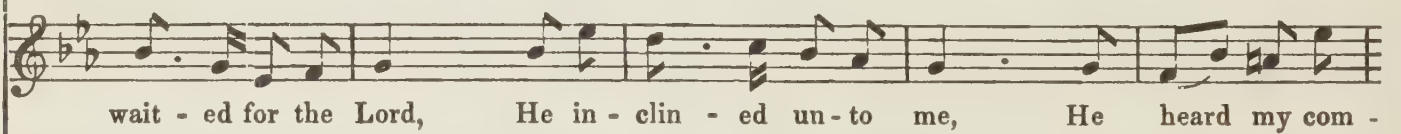
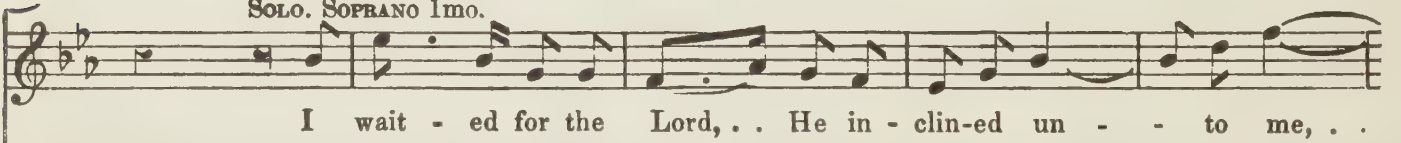
CHORUS, ALTO.

SOLO. SOPRANO 2^{do}.

CHORUS, TENOR (8ve. lower).



CHORUS, BASS.

SOLO. SOPRANO 1^{mo}.

Lord, He in-clin-ed un-to me, He heard, He heard my com-
 -clin-ed un-to me, He heard my complaint, He heard my com-
 -plaint, O bless'd are they that hope in the
 -plaint, O bless'd are they that hope and trust in the

dim.
 Lord, O bless'd are they that hope and trust in the Lord, are they that
 Lord, O bless'd are they that hope and trust in the Lord, are they that
 CHORUS. *cres.* O bless'd are they that hope and trust in the Lord.
 CHORUS. *cres.* O bless'd are they that hope and trust in the Lord.
 CHORUS. *cres.* O bless'd are they that hope and trust in the Lord. I
 CHORUS. *cres.* O bless'd are they that hope and trust in the Lord. I

sf *cres.* *p* *pp*

hope . . and trust, they that hope and trust in Him, in

hope . . and trust, they that hope and trust in Him, in Him, . .

TENOR. CHORUS.
wait - ed for the Lord. He in - clin - ed un - to me, He

BASS. CHORUS.
wait - ed for the Lord, the Lord, He

Him, are they that hope and trust in the Lord. I

are they that *sempre* hope *pp* and trust in Him, in Him. I

heard my com - plaint, He heard my complaint; I wait - ed for the

sempre *pp* heard my com - plaint, He heard my complaint; I wait - ed for the

cres. wait - ed for the Lord, I wait - ed for the Lord, He

wait - ed for the Lord, I wait - ed for the Lord, He heard my com -

p Lord, He in - clin - ed un - to me, He heard my complaint, He

p Lord, He in - clin - ed un - to me, He heard my complaint, He

cres. *p*

heard my com-plaint, O bless'd are they . . . that hope and
 - plaint, O bless'd are they that hope and

heard my com-plaint, O bless'd are they that hope and
 heard my com-plaint, O bless'd are they that hope and

trust in the Lord, O bless'd are they that hope . . .
 trust in the Lord, O bless'd are they that hope . . .

CHORUS.—SOPRANO.
 O bless'd are they that hope . . .

CHORUS.—ALTO.
 O bless'd are they that hope . . .

trust in the Lord, O bless'd . . . are they that
 trust in the Lord, O bless'd . . . are they that

The musical score is written for a choir and piano. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano part is written in the bottom two staves of each system. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *dim.*, *pp*, and *p*. The key signature is one flat (B-flat) and the time signature is common time (C).

cres.
 and trust, O bless'd are they . . . that hope and trust in the
cres.
 and trust, O bless'd are they . . . that hope and trust in the
cres.
 and trust, O bless'd are they . . . that hope and trust in the
cres.
 and trust, O bless'd are they that hope . . . and trust
cres.
 hope and trust, O bless'd are they that hope and trust in the
cres.
 hope and trust, O bless'd . . . are they . . . that hope and

cres.
 Lord, trust in the Lord, trust in the Lord, the
cres.
 Lord, trust in the Lord, trust in the Lord, the
cres.
 Lord, trust in the Lord, trust in the Lord, the
cres.
 . . . in the Lord, . . . in the Lord, in the Lord, the
cres.
 Lord, trust in the Lord, the Lord, in the
cres.
 trust in the Lord, trust in the Lord, in the Lord, the

Lord, the Lord, He in - clin - ed un - to me, to

the Lord, He in - clin - ed un - to me, in - clin - ed un - to

pp O bless'd, O

pp O bless'd, O

wait - ed for the Lord, He in - clin - ed un - to

wait - ed for the Lord, He in - clin - ed un - to

p

me, O bless'd . . are they that hope and trust, that

me, O bless'd . . are they that hope and trust, that

bless'd, O bless'd, O bless'd are they that

bless'd, O bless'd, O bless'd are they that

me, O bless'd, O bless'd

me, O bless'd, O bless'd

pp

hope and trust in Him.

hope and trust in Him.

hope and trust in Him.

hope and trust in Him.

pp that hope and trust in Him.

pp that hope and trust in Him.

p

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is primarily in the Treble staff, featuring eighth and sixteenth notes, with some rests. The Bass staff provides a harmonic accompaniment with chords and moving lines. A "Ped." (pedal) marking is present in the middle of the piece. The score ends with a double bar line and repeat dots.

51

No. 6.

SOLO.—THE SORROWS OF DEATH.

*Allegro un poco agitato.*TENOR
VOICE.ACCOMP.
♩ = 138.

The sor - rows of death had

clos - ed all a-round me, And Hell's dark ter-rors had got hold up - on me, with

trou - ble and deep hea - vi - ness, with trou - ble and deep hea - vi -

- ness. But, said the Lord, Come, a - rise, Come, a - rise, . .

p

... from the dead, and a-wake, thou that sleep-est, and a-wake, thou that sleep-est,

f

I bring thee sal - va - tion. *p* *f* *sf* *dim.* The

sor - rows of death had clos - ed all a-round me, and Hell's dark ter - rors

sf

had got hold up - on me, with trou - ble and deep hea - vi - ness, with

cres.

sf *A* *p cres.*

trou - ble and deep hea - vi - ness. But, said the Lord, Come, a -

f *p*

sf rise, *f* come, a - rise . . . from the dead, *p* and a - wake thou that

sleep-est, and a - wake thou that sleep-est! *f* I bring thee sal - va - - -

sf sf p

- tion, I bring thee sal - va - - -

f dim. p

B *Allegro assai agitato.* $\text{♩} = 84$. **RECIT.**

- - tion. We call - ed thro' the

ff sf sf pp

dark - ness, *Lento.* Watch-man, will the night soon pass?

ff sf

*cres.**Tempo 1mo. Moderato. ♩ = 72.*

Watchman, will the night soon pass? The Watch - man on - ly

said: Though the morn-ing will come, the night will come al - so;

Ask ye, en - quire ye, ask if ye will, en - quire ye, re-turn a

- gain, ask; Watch-man, will the night soon pass?

Watchman, will the night soon pass? The Watch - - man on - ly

said: Though the morn - ing will come, the night will come al - so.

acce - - le - ran - do. poco . . . a . . . poco.

Ask ye, en - quire ye, ask if ye will, en - quire ye, re - turn a -

sf **D** RECIT. *f*

- gain, ask: Watchman, will the night soon pass? . .

più f *sf* *Tempo 1mo.* *sf*

Watchman, will the night soon pass? will the night soon pass?

ff *ad lib.* *dim.* (Pause.) *Lento.*

will the night soon pass? The night is de - part - ing, de - part - -

(Pause.)

No. 7.

CHORUS.—THE NIGHT IS DEPARTING.

Allegro maestoso e molto vivace. ♩ = 96.

ing.
ALTO.
TENOR (8ve. lower).
BASS.

f Ped. *sf* ⊕ *f* Ped. ⊕ *sf* Ped. *sf* ⊕ *sf* Ped. ⊕

The
f
The

Ped. *sf* ⊕ *sf* Ped. ⊕ Ped. ⊕ Ped. ⊕

night is de - part - - ing, de - part
night is de - part - - ing, de - part

The night is de - part - - - ing, de - part - -
 The night is de - part - - - ing, de - part - -
 - - - ing, The night is de - part -
 - - - ing, The night is de - part -
 ing, The day is . . . ap -
 ing, The day . . . is ap - proach - ing, ap -
 ing, The day . . .
 - ing, The day, . . . the day is ap - proach -
 proach - ing, is . . . ap - proach - ing, The night is de -
 - proach - ing, the day is ap - proach - ing, The night is de -
 . . . is ap - proach - ing, ap - proach - ing, The night is de -
 - - ing, . . . ap - proach - - - ing, The night is de -
 sf
 sf

8069.

[illegible]

fore let us gird on the ar - - - mour of light,

fore let us gird on the ar - - - mour of light,

fore let us gird on the ar - - - mour of light, let us gird . .

fore let us gird on the ar - - - mour of light,

f

let us gird . . . on the ar - - -

. . . on the ar - - - mour, the ar-mour of light, let us gird . . . on the

sf *sf*

let us gird . . . on the ar - - - mour, the armour of

- - - mour, the ar-mour of light, let us gird . . . on the ar - - - mour of

ar - - - mour of light, let's gird on the ar - - - mour of

light, let us gird . . . on the ar - - - mour of light, the

light, the ar - - - mour of light, let's gird . . .

light, let us gird on the

let us gird . . . on the ar - - - mour, the armour of light, let's

ar - - - mour of light, the . . . ar - - - mour of light, let us gird . . .

on the armour of light, . . .

ar - - - mour, let us gird on the ar - - - mour of light, the

gird, . . . let us gird . . . on the ar - - - mour of light, let us

on the ar - - - mour, the armour of light, . . . the ar - - - mour of

let us gird . . . on the ar - - -

ar - - - mour of light, of light,

gird . . . on the ar - - - mour of light, the ar - - -

light, let's gird on the armour of light, the armour of
 - - - - - mour, the armour of light, the ar - - - - - mour of light, let us
 let's gird on the armour of light, let us
 - - - - - mour of light, let us gird

light, of light, let us gird
 gird , on the ar - - - - - mour, let us
 gird on the ar - - - - - mour of light, of light, let us
 on the ar - - - - - mour, the armour of light, let's gird

. . . . on the ar - - - - - mour, the armour of light, of light, let us
 gird on the ar - - - - - mour,
 gird on the ar - - - - - mour of light, let us
 on the ar - - - - - mour of light, let us gird
 f sf

gird . . . on the ar - - mour of light, . . . let us

let us gird . . . on the ar - mour of light,

gird . . . on the ar - - mour, the ar - mour of light, let us

on the ar - - - - - mour of light, let us gird .

gird . . . on the ar - - mour of light, . . .

let us gird . . . on the ar - mour of light, let us

gird . . . on the ar - - mour, the ar - mour of light, let us

on the ar - - - - - mour of light, let us gird .

gird . . . on the ar - - mour, the ar - mour of light,

gird . . . on the ar - mour, the ar - mour of light,

on the ar - - - - - mour of light, let us

light, . . . the ar - - mour of light, . . . the

let us gird,

let us gird,

gird . . . on the

sf *sf* *sf* *sempre*

ar - - mour of light, . let us gird . . on the ar - - mour, the

on, . . . let's gird on the ar - - mour, the

on the ar - - mour, the

ar - - mour of light, let's gird on the ar - - mour, the

piu f *sf* *sf*

ar - - mour of light, let's gird on the ar - - mour, the

ar - - mour of light, let's gird on the ar - - mour, the

ar - - mour of light, let's gird on the ar - - mour, the

ar - - mour of light, let's gird on the ar - - mour, the

F

ar - mour of light,

ar - mour of light, There - fore let us

ar - mour of light,

ar - mour of light, and cast off the works . . of dark - -

fp

fp

There - fore let us cast . . . off the

cast . . off the works of dark - ness, of dark - -

and cast off the works . . of dark - - ness,

ness, . . of dark - - ness,

fp

p

works . . of dark - - ness, and gird on the *cres.*

ness, let us *cres.*

of dark - - - ness, *cres.*

of dark - - - ness, let us

cres.

cres.

ar - mour of light, . . . and gird on the ar - - mour of
 gird on the ar - mour of light, . . . let us gird . . . on the ar - mour of
 The night is de - part -
 gird on the ar - mour of light, let us gird . . . on the
 light, . . . the ar - mour of light. The night
 light, . . . the ar - mour of light. The night
 - - - ing, de - part - - - - ing, . . . the
 ar - mour of light. . . . The night
 is de - part - - - ing, de - part - - -
 is de - part - - - ing, the night is de - part
 night . . . is de - part - - -
 is de - part - - - ing, de - part - - -
 is de - part - - - ing, de - part - - -

- - ing, There - fore let us cast off the works of dark - - -

- - ing, There - fore let us cast off the works of dark - - -

- - ing, There - fore let us cast off the works of dark - - -

- - ing, . . . There - fore let us cast off the

- ness, let us gird . . on the ar - mour of light, the ar - mour of

- ness, let us gird . . on the ar - mour of light, the ar - mour of

- ness, let us gird . . on the ar - mour of light, the ar - mour of

works of dark - - ness, let us gird on the ar - mour of

light, the ar - mour of light, H

light, the ar - mour of light, . . let us gird . . on the

light, let us gird . . . on the ar - -

light, the ar - mour of light, H

let us gird . . . on the ar - - mour, the armour of
ar - mour of light, let's gird on the ar - mour of
- - mour, the armour of light, the ar - - mour of
let us
light, . . . the armour of light, the ar - mour of
light, . . . let's gird on the armour of light, let's gird on the armour of
light, of light, . . . let us gird on the ar - mour of
gird on the armour of light, . . . the ar - - - mour of
light, let us gird . . . on the ar - - mour of light,
light, let us gird . . . on the ar - - mour of light,
light, let us gird . . . on the ar - - mour of light,
light, let us gird . . . on the ar - - mour of light,
light, let us gird . . . on the ar - - mour of light,

let us gird . . . on the ar - - mour of light!

The

let us gird . . . on the ar - - mour of light!

let us gird . . . on the ar - - mour of light!

let us gird . . . on the ar - - mour of light!

night . . . the night is de - part - - -

The night . . . is de - part - - -

The night . . . is de - part - - -

The night . . . is de - part - - -

- ing, the night, the

- ing, the night, the

- ing, the night, the

- ing, the night, . . . the

K

night is de - part - - - ing,

night is de - part - - - ing,

night is de - part - - - ing, the night . . . is de - part - -

night is de - part - - - ing, the night . . . is de - part - -

The day . . . is ap - proach - - ing,

The day . . . is ap - proach - - ing,

- ing, the night . . . is de -

- ing, the night . . . is de -

the night . . . is de - part - - ing.

the night . . . is de - part - - ing.

part - - ing, de - part - - ing.

part - - ing, de - part - - ing.

part - - ing, de - part - - ing.

No. 8.

CHORALE.—“LET ALL MEN PRAISE THE LORD.”
Andante con moto.

SOPRANO. *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

ALTO. *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

TENOR (8ve lower). *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

BASSES. *mf* Let all men praise the Lord, In wor-ship low-ly bend-ing, On

ACCOMP. $\text{♩} = 84.$

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

His most ho-ly word; Re-deem'd from woe de-pend-ing, He gra-cious is, and

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

cres. just, From childhood us doth lead, On him we place our trust, And hope in time of

A *Un poco piu animato* ♩ = 108.

need. *f* Glo - -

need. *f* Glo - -

need. *f* Glo - -

need. *f* Glo - -

A *p* *cres.* *f*

- ry and praise to God the Fa - ther, Son, be

- ry and praise to God the Fa - ther, Son, be

- ry and praise to God the Fa - ther, Son, be

- ry and praise to God the Fa - ther, Son, be

dim.

giv - - en, *f* and

giv - - en, *f* and

giv - - en, *f* and

giv - - en, *f* and

p *cres.* *f*

to the Ho - ly Ghost, on high en - thron'd in

to the Ho - ly Ghost, on high en - thron'd in

to the Ho - ly Ghost, on high en - thron'd in

to the Ho - ly Ghost, on high en - thron'd in

sf *dim.*

Hea - - ven, Praise to the

Hea - - ven, Praise to the

Hea - - ven, Praise to the

Hea - - ven, Praise to the

p *cres.* *f* *B*

three-one God, . . With pow'r-ful arm and strong,

three-one God, . . With pow'r-ful arm and strong,

three-one God, . . With pow'r-ful arm and strong,

three-one God, . . With pow'r-ful arm and strong,

f *dim.*

He chang-eth night to day. . . .

He chang-eth night to day. . . .

He chang-eth night to day. . . .

He chang-eth night to day. . . .

dim. *p* *cres.* *f*

p Praise Him with grateful

p Praise Him with grateful

p Praise Him with grateful

p Praise Him with grateful

dim - in *u - en - do.*

song.

song.

song.

song.

p *sf* *dim.* *pp*

32

DUET.—MY SONG SHALL BE ALWAYS THY MERCY.

Andante sostenuto assai.

SOPRANO.

*dolce.*TENOR
(Sve. lower).

My song shall be al-way thy mercy, singing thy praise, thou on-ly God, My

ACCOMP.

♩ = 100.

p

song shall be al - way thy mer - cy, sing - - ing thy praise, O God, My

*sf**p*

tongue e - ver speaks the good-ness thou . . hast done un - to me, thou . . .

. . . hast done un - to me.

My song shall be al - way thy mer-cy, thy praise, . .

A

sf I wan - der in

... Thou on - ly God, e - - - ver thy praise, O God.

A

p

night, and foul - est dark-ness, and mine e - nemies stand threat'ning a-round, .

sempre p crescen do.

... a-round, I wan - der in night, and foul - est dark-ness, and mine

f p cres.

e - nemies stand threat - 'ning a-round, mine e - - - - ne - -

p cres. sf

cres.

- mies stand around, mine e - nemies stand threat'ning around, yet call'd I up

cres *cen - do.*

yet call'd I up -

p

- on the name of the Lord, and He re-deem - ed me with watch - ful

p

- on the name of the Lord, and He re-deem - ed me with watch - ful

p

good - ness, and He re-deem - ed me with watch - ful, watch - - ful

good - - ness. and He re-deem - ed me, with watch - ful

p

B

good - - ness.

sf

good - - ness. I wan - der in night and foul - est dark-ness, and mine

B

p

e - nemies stand threat'ning a - round, . . stand threat'ning a-round, I wander in

night and foul-est dark-ness, and mine e - nemies stand threat'ning a-round,

yet call'd I up - on the Name of the Lord, and He re-deem - ed
yet call'd I up - on the Name of the Lord, and He re-deem - ed

me with watch-ful good - - ness, re - deem - ed
me, and He re-deem - ed me with watch-ful good - ness,

me with watch - ful good - ness.

with watch - ful good - - - - -

p

My song shall be al - way Thy mer - cy sing - ing Thy praise, Thou on - ly

- ness.

sf *p*

f God, My song shall be al - way Thy mer - cy, *sf* sing - - - ing Thy praise, *cres.* O

f My song shall be al - way Thy mer - cy, . . . Thy praise, O

sf *p*

sf God, Thy praise, O *sf* God, Thy praise, Thou on - ly God. I wander in

sf God, Thy praise, O *sf* God, Thy praise, Thou on - ly God,

cres. *p* *D*

night, yet call'd I on Thy name, O God.

I wan-der in night, yet call'd I on Thy name, O God. I wan-der in

sf I wander in night, yet call'd I on Thy name, O God, Thy name, Thy name, O

night, in night, yet call'd I on Thy name, O God, Thy name, Thy name, O

God, Sing -

God, Sing - ing Thy praise, O God, Sing -

p *cres.*

ing Thy praise, O God, Thy praise, O God.

ing Thy praise, O God, Thy praise, O God.

sf

Stand?

No. 10.

CHORUS.—YE NATIONS, OFFER TO THE LORD.

Allegro non troppo.

SOPRANO.

ALTO.

TENOR
(8ve lower)

BASS.

Ye na-tions, of - fer to the Lord, of - fer to the Lord

ACCOMP.

$\text{♩} = 116.$

Ye monarchs, of - fer to the Lord, of - fer
glo - ry and might, . . . Ye nations, of - fer to the Lord,

Thou hea - ven, of - fer to the Lord,
to the Lord glo - ry and might, . . . ye monarchs, of - fer to the
of - fer him glo - ry and might, ye nations, of - fer

A *f*

The whole earth of-fer to the

of-fer to the Lord glo-ry and might, thou hea-ven, of-fer

Lord glo-ry and might, glo - - - ry and might, ye monarchs,

to the Lord glo-ry and might, glo-ry and might, ye

A

Lord, of-fer to the Lord glo-ry and might, glo-ry and might, . .

to the Lord, of-fer to the Lord glo-ry and might, glo-ry and

of-fer to the Lord, the Lord glo-ry and might, glo-ry and might,

na-tions, of - - fer to the Lord glo-ry and might, ye

f marcato.

of-fer to the Lord, of-fer to the Lord

might, thou hea-ven, of-fer to the Lord glo - - - ry and

ye mo-narchs, of-fer to . . . the . . . Lord, ye monarchs,

na-tions, of-fer to the Lord, . . . of-fer to the Lord glo-ry and

glo-ry and might, of-fer to the Lord, to the Lord glo-ry and
 might, of-fer to the Lord, . . . of-fer to . . . the Lord, thou
 of-fer to the Lord glo-ry and might, of-fer to the Lord glo-
 might, the Lord, the Lord, of-fer to the Lord . . .

marcato.

might, thou heaven, of-fer to the Lord, . . . the
 heaven, to the Lord, to the Lord, thou heaven, glo-ry and
 - - ry and might, ye mo-narchs, ye mo-narchs, offer to the Lord
 glo-ry and might, . . . ye na-tions, ye

f marcato.

Lord glo-ry and might, the whole earth of-fer to the Lord glo-ry and
 might, glo-ry and might, glo-ry and might, glo-ry and might, . .
 glo-ry and might, glo-ry and might,
 na-tions, of-fer to the Lord glo-ry and might, and

might, glo - ry, glo - ry and might, and might !

glo - ry and might, to the Lord, thou hea - ven, thou

Ye monarchs, of - fer to, ye monarchs, of - fer to the

might, of - fer him glo - ry and might ! Ye na - tions,

The whole earth of - fer to the Lord glo - ry and might, glo - ry and

hea - ven, of - fer to, thou hea - ven, of - fer to, of - fer glo - ry and

Lord, the Lord, glo - ry and might, glo - ry and might, glo - ry and

of - fer to the Lord, glo - ry and might, glo - ry and might, glo - ry and

might, to the Lord glo - ry and

might, to the Lord glo - ry and

might, to the Lord give glo - ry and

might, to the Lord give glo - ry and

sf might, . . . to the Lord *f* glo-ry and

sf might, . . . to the Lord *f* glo-ry and

sf might, . . . to the Lord . . . glo-ry and

sf might, . . . to the Lord . . . glo-ry and

C Più vivace. ♩ = 100.

might. *ff* 0 . . .

might. *ff* 0 . . .

might. *ff* 0 . . .

might. *ff* 0 . . .

C Più vivace.

give thanks to the Lord,

give thanks to the Lord,

give thanks to the Lord,

give thanks to the Lord,

O . . . give thanks to the Lord,
 O . . . give thanks to the Lord,
 O . . . give thanks to the Lord,
 O . . . give thanks to the Lord,
 thanks to the Lord, praise
 thanks to the Lord, praise
 thanks to the Lord, praise
 thanks to the Lord, praise
 Him, all ye peo - ple, and e - ver praise His ho - - - ly
 Him, all ye peo - ple, and e - ver praise His ho - - - ly
 Him, all ye peo - ple, and e - ver praise . . . His
 Him, all ye peo - ple, and e - ver praise His ho - - - ly

8069.

name, praise His ho - - - ly name,

name, praise . . . His ho - - ly name,

ho - - ly . . name, His ho - - ly name.

name, praise His ho - - ly name,

Sing ye the Lord, and e - ver praise His

Sing ye the Lord, and e - ver praise His ho - - - ly name, and e - ver praise His

Sing ye the Lord, and e - ver praise His

ho - - ly name, praise His ho - - ly name, and e - ver praise His

ho - ly name, sing ye the Lord, sing ye the Lord and e - ver praise His

Sing ye the Lord, and e - ver praise his ho - - ly
 ho - - ly name, . . . praise his ho - - -

name, praise his ho - - - ly name, and
 - - - ly name, sing ye, . . sing ye the Lord, and e - ver praise his
 Sing ye the Lord, and
 praise his ho - - - ly . . . name,

e - ver praise his ho - - - ly name, . . his ho - ly name.
 e - ver praise his ho - - - ly name, and praise, . . .
 Sing ye the Lord, and e - ver

ly name, . . and e - ver praise . . . His ho - ly

Sing ye the Lord, and e - ver praise His

His ho - - ly name, e - ver praise . . His

praise . . . His ho - - ly name, and e - ver praise . His

name. Sing ye the Lord, and e - ver praise His ho - - ly

ho - - ly name, and e - - ver praise . . His

ho - ly name, and e - - ver praise His

ho - - - - ly name, and e - - ver

name, . . and e - - ver praise His ho - ly name.

ho - ly name, His ho - - ly name.

ho - ly name, His ho - - ly name, and e - ver

praise His ho - - - - ly name.

E

sf

and e - ver praise His ho - ly name, His
praise His ho - ly name, and e - - ver praise
Sing ye the Lord, and
and e - ver praise His ho - ly name,
ho - ly name, . Sing ye the Lord, and
His ho - - ly name,
e - ver praise His ho - ly name, and e - - ver
sing ye the Lord, and e - ver praise His
e - ver praise His ho - - ly name, and e - ver praise His
sing ye the Lord. the Lord,
praise . . . His ho - -

ho - - - ly name, and e - ver

ho - - ly name, praise . His ho - ly name, e - ver

and e - ver praise His ho - ly name, and

- - - ly name, and e - ver praise His ho - ly name, . . .

più f

praise His ho - ly name, and e - ver praise - His ho - ly

praise His ho - ly name, . . .

praise, . . . and e - ver praise . His ho - - -

His ho - - -

ff sf

name, sing ye the Lord, and e - ver praise His ho - - ly

sing ye the Lord, and e - ver praise His

- - ly name, sing ye the Lord, and

- - ly name, e - - ver praise His ho - ly

F sf

name, . . . His ho - - -

ho - - - ly name, . His ho - ly name,

e - - - ver praise His ho - - ly name,

name, and e - - ver praise . His ho - ly

- - - ly name, praise Him, sing ye the Lord, and

sing ye the Lord, and e - ver praise . His ho - - ly name,

sing ye the Lord, and e - ver praise His ho - - ly name, sing ye the

name, . sing

e - ver praise . . . His ho

sing ye the Lord, and e - ver praise His ho - - - ly

Lord, and e - ver praise . . . His ho

più f

ly . . name, and e - - ver praise, and e - - ver
name, sing ye the Lord, . . sing ye the Lord, . .
ly name, and e - - ver praise, and e - - ver
the Lord, and e - - ver praise, and e - - ver

praise, and e - - ver praise, and
sing ye the Lord, and e - ver praise his ho - - - - ly name, the Lord, .
praise, and e - ver praise his ho - - - - ly name, and
praise, and e - ver praise his ho - - - - ly name, and
e - - ver praise, and e - - ver praise, and
sing ye the Lord, . . sing ye the Lord, and
e - - ver praise, and e - - ver praise, and
e - - ver praise. and e - - ver praise, and

e - - - - - ver praise his ho - ly

e - ver praise his ho - - - - ly name, praise his ho - ly

e - ver praise his ho - - - - ly name, praise his ho - ly

e - ver praise his ho - - - - ly name, praise his ho - ly

name, and e - - - ver praise, and e - - - ver

name, and e - - - ver praise, and e - - - ver

name, sing ye the Lord, . . the Lord, sing ye the Lord, . . the

name, the Lord, . . sing ye the Lord, . . the

praise, and e - - - ver praise his ho - ly name.

praise, and e - - - ver praise his ho - ly name.

Lord, and e - - - ver praise his ho - ly name.

sing ye the Lord, and e - - - ver praise his ho - ly name.

H *Maestoso come 1mo.* ♩ = 96.

All that has life and breath,
All that has life and breath,

Maestoso come 1mo. ♩ = 96.

All that has life and breath sing to the Lord.
All that has life and breath sing to the Lord, Hal - le -
sing to the Lord, all that has life and breath sing to the Lord, Hal - le -
sing to the Lord, all that has life and breath sing to the Lord, Hal - le -

ri - tar - dan - do. *e sempre f*
Hal - le - lu - jah, sing to the Lord.
- lu - jah, Hal - le - lu - jah, sing to the Lord.
- lu - jah, Hal - le - lu - jah, sing to the Lord.
- lu - jah, Hal - le - lu - jah, sing to the Lord.

ri - tar - dan - do *e sempre f*



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J. H. ANGER.

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W. I. ARGENT.

MASS, IN B FLAT (St. Benedict)	... 2/6	—	—	—
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P. ARMES.

HEZEKIAH	... 2/6	—	—	—
ST. BARNABAS	... 2/0	—	—	—
ST. JOHN THE EVANGELIST	... 2/6	—	—	—

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YOUNG LOCHINVAR	(Sol-FA, 0/6)	... 1/6	—	—

E. ASPA.

ENDYMION (with Recitation)	... 2/6	—	—	—
THE GIPSIES	... 1/0	—	—	—

ASTORGA.

STABAT MATER	... 1/0	1/6	—	—
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IVOR ATKINS.

HYMN OF FAITH	... 1/6	—	—	—
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J. C. BACH.

I WRESTLE AND PRAY (Motet)	(Sol-FA, 0/2)	... 0/4	—	—
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J. S. BACH.

A STRONGHOLD SURE	(Sol-FA, Choruses only, 0/6)	1/0	—	—
BE NOT AFRAID (Motet)	(Sol-FA, 0/4)	... 0/6	—	—
BIDE WITH US	... 1/0	—	—	—
BLESSING, GLORY, AND WISDOM	... 0/6	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON	... 1/0	—	—	—
CHRISTMAS ORATORIO	... 2/0	2/6	4/0	—
Ditto (PARTS 1 & 2)	... 1/0	—	—	—
Ditto (PARTS 3 & 4)	... 1/0	—	—	—
Ditto (PARTS 5 & 6)	... 1/0	—	—	—
COME, JESU, COME (Motet)	... 1/0	—	—	—
COME, REDEEMER OF OUR RACE	... 1/0	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/0	—	—	—
(In the Press)				
GOD GOETH UP WITH SHOUTING	... 1/0	—	—	—
GOD SO LOVED THE WORLD	... 1/0	—	—	—
GOD'S TIME IS THE BEST	(Sol-FA, 0/6)	... 1/0	—	—
HOW BRIGHTLY SHINES	... 1/0	—	—	—
JESU, PRICELESS TREASURE	(Sol-FA, 0/6)	... 1/0	—	—
JESUS, NOW WILL WE PRAISE THEE	... 1/0	—	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH	... 1/0	—	—	—
MAGNIFICAT, IN D	... 1/0	—	—	—
MASS, IN B MINOR	(Choruses only, Sol-FA, 2/0)	... 2/6	3/0	4/0
MISSA BREVIS, IN A	... 1/6	—	—	—
MY SPIRIT WAS IN HEAVINESS	... 1/0	—	—	—
NOW SHALL THE GRACE	(Double Chorus)	... 0/8	—	—
(Ditto, Sol-FA, 0/6)				
O LIGHT EVERLASTING	(Sol-FA, 0/6)	... 1/0	—	—
PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	—
PRAISE THOU THE LORD, JERUSALEM	... 1/0	—	—	—
SING YE TO THE LORD (Motet)	... 1/0	—	—	—

J. S. BACH (continued).

SLEEPERS WAKE	(Sol-FA, 0/6)	1/0	—	—
STRIKE THOU THE HOUR SO LONG	... 1/0	—	—	—
EXPECTED	(In the Press)	1/0	—	—
THE LORD IS A SUN AND SHIELD	... 1/0	—	—	—
THE LORD IS MY SHEPHERD	(In the Press)	1/0	—	—
THE PASSION (S. JOHN)	... 2/0	2/6	4/0	—
THE PASSION (S. MATTHEW)	... 2/6	3/0	—	—
Ditto (Abridged as used at St. Paul's)	... 1/6	2/0	—	—
(Ditto. CHORUSES ONLY AND WORDS OF SOLOS,	Sol-FA, 1/0)			
THE SAGES OF SHEBA	... (In the Press)	1/0	—	—
THE SPIRIT ALSO HELPETH US	(Motet)	... 1/0	—	—
THOU GUIDE OF ISRAEL	... 1/0	—	—	—
WHEN WILL GOD RECALL MY SPIRIT	... 1/0	—	—	—

A. S. BAKER.

COMMUNION SERVICE, IN E	... 1/6	—	—	—
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GRANVILLE BANTOCK.

THE FIRE-WORSHIPPERS	... 2/6	—	—	—
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J. BARNBY.

REBEKAH	(Sol-FA, 0/9)	... 1/0	1/6	2/6
THE LORD IS KING	(97th Psalm) (Sol-FA, 1/0)	... 1/6	2/0	—
KING ALL GLORIOUS	(Sol-FA, 0/1½)	... 0/6	—	—

LEONARD BARNES.

THE BRIDAL DAY	... 2/6	—	4/6	—
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J. F. BARNETT.

PARADISE AND THE PERI	... 4/0	—	6/0	—
THE ANCIENT MARINER	(Sol-FA, 2/0)	... 3/6	4/0	5/0
THE RAISING OF LAZARUS	... 6/6	—	9/0	—
THE WISHING BELL	(Female voices) (Sol-FA, 1/0)	2/6	—	—

MARMADUKE BARTON.

MASS IN A MAJOR (For Advent and Lent)	... 1/0	—	—	—
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BEETHOVEN.

A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—
CHORAL FANTASIA	(Sol-FA, 0/3)	... 1/0	—	—
CHORAL SYMPHONY	... 2/6	—	—	—
Ditto VOCAL PORTION	(Sol-FA, 0/6)	... 1/6	—	—
COMMUNION SERVICE, IN C	... 1/6	—	3/0	—
ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6	—
MASS, IN C	... 1/0	1/6	2/6	—
MASS, IN D	... 2/0	2/6	4/0	—
MEEK, AS THOU LIVEDST	... 0/2	—	—	—
MOUNT OF OLIVES	(CHORUSES, Sol-FA, 0/6)	... 1/0	1/6	2/6
Ditto CHORUSES ONLY	... 0/6	1/0	—	—
RUINS OF ATHENS	(Sol-FA, 0/6)	... 1/6	—	—
THE PRAISE OF MUSIC	... 1/6	2/0	3/0	—

A. H. BEHREND.

SINGERS FROM THE SEA	(Female Voices)	... 1/6	—	—
(Ditto, Sol-FA, 0/9)				

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A LEGEND OF BREGENZ	(Female voices)	... 1/6	—	—
(Ditto, Sol-FA, 0/8)				
THE LADY OF SHALOTT	(Female voices)	... 1/6	—	—
(Ditto, Sol-FA, 0/8)				
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(Ditto, Sol-FA, 0/9)				

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ST. PETER	... 3/0	3/6	5/0	—
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EASTER HYMN	... 1/0	—	—	—
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Ditto CHORUSES ONLY	... 0/8	1/2	—	—
THE WOMAN OF SAMARIA	(Sol-FA, 1/0)	... 4/0	—	6/0

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E. M. BOYCE.				THE DAISY CHAIN (Operetta) (SOL-FA, 0/9) ...	2/6	—	—
THE LAY OF THE BROWN ROSARY	1/6	—	—	THE MISSING DUKE (Operetta) (SOL-FA, 0/9)	2/6	—	—
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(DITTO, SOL-FA, 0/6)				THE NORTH-EAST WIND (SOL-FA, 0/9)	2/0	—	—
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HARVEST CANTATA	1/6	—	—	MY SOUL TRULY WAITETH	1/0	—	—
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NINEVEH	2/6	3/0	4/0	RUTH (SOL-FA, 1/6)	4/0	4/6	6/0
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(DITTO, SOL-FA, 0/4)				LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
THE LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	W. CRESER.			
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OUT OF THE DEEP (130th Psalm)	1/0	—	—	THE FAIRY RING	2/6	—	—
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PRAISE YE THE LORD (117th Psalm)	1/0	—	—	—	—
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ERL-KING'S DAUGHTER (Sol-FA, 0/9)	1/0	1/6	2/6	—	—
PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0	—	—
SPRING'S MESSAGE (Sol-FA, 0/3)	0/8	—	—	—	—
THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0	—	—
ZION	1/0	1/6	2/6	—	—
HENRY GADSBY.						
ALCESTIS (Male voices)	4/0	—	—	—	—
COLUMBUS (Male voices)	2/6	—	—	—	—
LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—	—	—
F. W. GALPIN.						
YE OLDE ENGLYSHE PASTYMES (Female voices)	1/6	—	—	—	—
G. GARRETT.						
HARVEST CANTATA (Sol-FA, 0/6)	1/0	—	—	—	—
THE SHUNAMMITE	3/0	—	—	—	—
THE TWO ADVENTS	1/6	—	—	—	—
R. MACHILL GARTH.						
EZEKIEL	4/0	—	—	—	—
THE WILD HUNTSMAN	1/0	1/6	—	—	—
A. R. GAUL.						
AROUND THE WINTER FIRE (Female voices)	2/0	—	—	—	—
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A SONG OF LIFE (Ode to Music) (Sol-FA, 0/6)	1/0	—	—	—	—
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0)	2/6	3/0	4/0	—	—
JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0	—	—
PASSION SERVICE	2/6	3/0	4/0	—	—
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(Ditto, Sol-FA, 0/6)	...	—	—	—	—	—
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(Ditto, Sol-FA, 0/8)	...	—	—	—	—	—
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SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	—	—	—	—
(Ditto, Sol-FA, 0/8)	...	—	—	—	—	—
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PHILIPPI	2/6	—	—	—	—
GLUCK.						
ORPHEUS (CHORUSES, Sol-FA, 1/0)	3/6	—	—	—	—
Ditto (ACT II. ONLY)	1/6	—	—	—	—
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THE SONG OF THE AMAL	1/6	—	—	—	—
HERMANN GOETZ.						
BY THE WATERS OF BABYLON (137th Psalm)	1/0	—	—	—	—
NOBIA	1/0	—	—	—	—
THE WATER-LILY (Male voices)	1/6	—	—	—	—
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EARL HALDAN'S DAUGHTER	1/0	—	—	—	—
FOUNDER'S DAY (Ode)	1/6	—	—	—	—
SIR ANDREW BARTON	1/0	—	—	—	—
THE SPANISH ARMADA	0/6	—	—	—	—
CH. GOUNOD.						
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0	—	—
Ditto (Troisième Messe Solennelle)	2/6	—	—	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	—	—	—	—
Ditto (Out of darkness)	1/0	—	—	—	—
GALLIA (Sol-FA, 0/4)	1/0	—	—	—	—
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Ditto, Sol-FA (Latin and English)	2/0	—	—	—	—
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OUT OF DARKNESS	1/0	—	—	—	—
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ALEXANDER BALUS ...	3/0	3/6	5/0	TE DEUM LAUDAMUS, IN C ...	1/6	—	—
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(5th Chandos Anthem) ...	1/0	—	—	Ditto, IN D ...	2/0	—	4/0
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6	FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
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Ditto, IN C	2/0	—	3/6	SPOHR.							
Ditto, IN E FLAT	2/0	2/6	4/0	CALVARY	2/6	3/0	1/0	...	—	—	—
Ditto, IN F	2/0	—	3/6	FALL OF BABYLON	3/0	3/6	5/0	...	—	—	—
Ditto, IN G	2/0	—	3/6	FROM THE DEEP I CALLED	0/6	—	—	...	—	—	—
MASS, IN A FLAT	1/0	1/6	2/6	GOD IS MY SHEPHERD	0/9	—	—	...	—	—	—
Do., IN B FLAT	1/0	1/6	2/6	GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—	...	—	—	—
Do., IN C	1/0	1/6	2/6	HOW LOVELY ARE THY DWELLINGS FAIR	0/8	—	—	...	—	—	—
Do., IN E FLAT	2/0	2/6	4/0	HYMN TO ST. CECILIA	1/0	—	—	...	—	—	—
Do., IN F (Sol-FA, 0/9)	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS	0/4	—	—	...	—	—	—
Do., IN G	1/0	1/6	2/6	LAST JUDGMENT (Sol-FA, 1/0)	1/0	1/6	2/6	...	—	—	—
SONG OF MIRIAM (Sol-FA, 0/6)	1/0	—	—	Ditto (CHORUSES ONLY)	0/6	1/0	—	...	—	—	—
(Ditto, Welsh Words, Sol-FA, 0/6)	MASS (for 5 solo voices and double choir)	2/0	—	—	...	—	—	—
SONG OF THE SPIRITS OVER THE WATERS	1/0	—	—	THE CHRISTIAN'S PRAYER	1/0	1/6	2/6	...	—	—	—
(Male voices) (Sol-FA, 0/6)	JOHN STAINER.							
SCHUMANN.								ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0	...	—	—	—
ADVENT HYMN, "IN LOWLY GUISE"	1/0	—	—	THE CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—	...	—	—	—
FAUST	3/0	3/6	5/0	THE DAUGHTER OF JAIRUS (Sol-FA, 0/9)	1/6	2/0	—	...	—	—	—
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PARADISE AND THE PERI (Sol-FA, 1/6)	2/6	3/0	4/0	EAST TO WEST	1/6	—	—	...	—	—	—
PILGRIMAGE OF THE ROSE	1/0	1/6	2/6	EDEN	5/0	6/0	7/6	...	—	—	—
REQUIEM	2/0	—	—	GOD IS OUR HOPE (46th Psalm)	2/0	—	—	...	—	—	—
THE KING'S SON	1/0	—	—	MASS, IN G MAJOR	2/6	—	—	...	—	—	—
THE LUCK OF EDENHALL (Male voices)	1/6	—	—	CEDIPUS REX (Male voices)	3/0	—	—	...	—	—	—
THE MINSTREL'S CURSE	1/6	—	—	THE BATTLE OF THE BALTIC	1/6	—	—	...	—	—	—
SONG OF THE NIGHT	0/9	—	—	THE REVENGE (Sol-FA, 0/9)	1/6	—	—	...	—	—	—
H. SCHÜTZ.								(Ditto, German Words, 2 Marks.)	—	—	—
THE PASSION OF OUR LORD	1/0	—	—	THE VOYAGE OF MAELDUNE	2/6	3/0	4/0	...	—	—	—
								F. R. STATHAM.							
								VASCO DA GAMA	2/6	—	—	...	—	—	—
								BRUCE STEANE.							
								THE ASCENSION	2/6	3/0	4/0	...	—	—	—

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... 2 0 —
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... 3 6 5 0
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... 3 6 5 0
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